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The Threat to Ballet—

How Shall We Meet It?

GOOD music, opera and ballet are to the soul what food is to the body; they nourish it. The soul is in danger of starvation at this point in our cultural history if the present threat to the Metropolitan Opera and the Ballet Theatre becomes more acute. It grows dark on our cultural horizon. Shall we stir ourselves NOW to save the arts or not?

The ballet, any art, needs support to survive. It is not a fact that art can exist in a vacuum, for the artist only. If support is not forthcoming from liberal patrons, it must be forthcoming from the state, and if not from the state then the masses must support it. In this century at least, in our own country, the masses to support ballet simply do not exist, at least not in numbers equal to the COST of production of ballet. Yes, the audience is getting larger all the time, but it does not keep pace with the operating costs of ballet. Those have soared incredibly, disproportionately high.

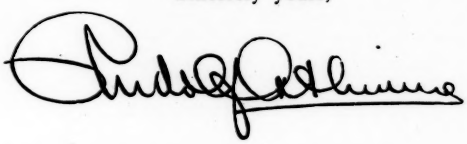
And how shall we save ballet while audiences are growing and in the making? To paraphrase the old saw, it seems to me that now is the time for all men of good will to come to the aid of the party. Those associated with the arts and ballet, whether in theatre or school, could give a demonstration of their interest in the survival of ballet by the practical method of supporting at least one organization now in existence for the express purpose of supporting a native American company, to wit: the Ballet Theatre Foundation. As little as a $1.00 contribution sent to Ballet Theatre Foundation would be a welcome sign that you, the public will not let ballet disappear, that you want to insure its future.

But what is really wanted is not an organization for the security of one company only, but a foundation to secure the future of any and all companies, an organization that will cover a much wider field in ballet and dance. If such a foundation or association were supported by your patronage, ballet would be assured a bright future in this country, with or without the support of generous individuals.

Will you write me your reaction to such a plan? Let me know what your attitude is to the future of ballet.

Yours for American cultural life, lived to its fullest,

Sincerely yours,



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September 27th.

Via the GRAPEVINE

That part of the Golden Jubilee of the Greater City of New York which will be celebrated in dance at the City Center of New York from September 21 through October 3 will be celebrated, if you will study the calendar elsewhere in these pages, with **13 performances by foreign dancers and one performance by native dancers, a fine division of labour achieved by the resourceful Committee.** And as long as we **ARE** looking at the brillig arrangements, we note that the first re-appearance of the Ballet Russe de Monte Carlo at the Metropolitan Opera House in a decade, was artfully set for the same period as that of the Jubilee at the Center,

Dama Alicia Alonso, of Ballet Theatre. The title goes with the decoration the ballerina wears on her "Theme and Variations" costume. The award, solicited on her behalf by Havana cultural society, was presented to her at the Auditorium Theatre in Havana, Cuba when she was guest star at a performance of the Fokine ballet "Les Sylphides". The Carlos Manuel de Cespedes Medal, as it is called, is conferred by the Cuban Government for signal achievement in the Arts. It is the highest civilian award granted by the Cuban government. Alicia Alonso is the first dancer to receive such an honour. The actual decoration was presented to Miss Alonso's mother in Cuba and received by the dancer in New York in May, when this photo was taken of her in her dressing room.

a move which can hardly be attributed to the Ballet Russe, whose bookings at the Met were set months before those at the Center. The battered and purse-lean public, torn between the Center and the Met, can make its choice, but IF houses don't fill to capacity at one and the same time, in what direction shall we turn our gnashing teeth, when the gnashing really begins?

The ex deus machinas continue to blithely operate behind the scenes during times which produce the dismaying cancellations of the seasons of Ballet Theatre and the Metropolitan Opera. Before any dancers start jumping off cliffs, let it be said that there is a silver lining; **the cancellations are temporary.**

The Metropolitan Opera, which employs a complement of some 45 dancers, not to mention its hundreds of other artists and musicians, stagehands, etc. regretfully announces that it may have to omit its 1948-49 season; reason given: **operating costs outdistance box office plus donations plus subscription.**

The **Ballet Theatre,** first and first-rate American ballet company, which employs a complement of 40 dancers, as well as others, **will suspend activities until January, 1949.** The first part of its 10th annual cross-country tour has been cancelled; reason given: **increased production and operating costs, added to unsettled conditions in the theatre generally have influenced the management's decision.** Ballet Theatre, the record shows, needs roughly a quarter of a million to see it through a season. For nine fair or foul seasons, it has been forthcoming — from the generous hands of Lucia Chase, who has been administrative director of Ballet Theatre, jointly with Oliver Smith, for the past two seasons. Some intemperate tongues have charged Miss Chase with losing interest. Nothing could be further from the truth. If circumstances beyond her control had not prevented, she should have seen B.T. off in 1948-49 despite a deficit. This seems the auspicious historical moment for whatever public ballet has to demonstrate its loyalty by support of the Ballet Theatre Foundation, which aims to raise a sum of $200,000 in tax-exempt donations and public subscriptions, enough to insure the continued life of Ballet Theatre. Declarations of interest and loyalty, which the Editor of DANCE gets in the mail in abundance, are good, but **dollars are better.**

★

Right in line with the effort to save native culture, comes along Billy Rose who says **he can save the Met,** probably by flooding it and turning it into an aquacade. Everybody in the theatrical world, in fact, except Mickey Mouse, has come forth with a plan to save the Met, but so far the only prominent person in the theatre to offer to be the saviour of Ballet Theatre is **Lincoln Kirstein,** guiding force behind The Ballet Society. In an interview given to one Robert Wahls of the New York Daily News (distorted to the point where it read like a comic strip) Kirstein suggested that he would be willing to take over that part of the Ballet Theatre repertory which is classic and bury the psychological and contemporary works in musical comedy, where they belong! How this master plan would save Ballet Theatre is too subtle to become readily apparent to the naked eye. To this naked eye it looked like a plan to swallow the Ballet Theatre alive.

★

If the foregoing events have any meaning for dancers, they should at least sharply teach the lesson that **the dancer needs a powerful organization behind him in the theatre,** working for him **as the IATSE works for stagehands, as AFM works for musicians.** This writer makes no attack on existing theatrical unions which harbour dancers as minority members, but merely suggests that **it is time dancers got out of organizations where they rank no more than step-children and organize one peculiarly devoted to dancers.** Inasmuch as union history is full of precedent which reveals that segments in the theatre have broken from parent unions to form independent unions (to the advantage of all concerned) and have retained affiliation with parent unions, there seems no reason why the projected **NATIONAL DANCE ASSOCIATION** cannot become the over-all parent union of professional dancers (a beautiful dream).

NDA, as all too few people are aware, has been in formation since January of this year, when at its first public meeting at the Museum of Modern Art, a body of prominent dancers and other persons sympathetic to the interests of dance, met to plan the NDA.

On that occasion, hundreds of dancers rallied to the cause, some of them perhaps because a stimulating concert variety program was being offered. Since that time, the executives and officers of NDA have commented on the fact that the

dancer has lapsed back into apathy.

APATHY — that is the disease. Not individuals, but as a class, American professional dancers are an apathetic lot—content to let their affairs be planned or muddled according to the interests of exploiting or sympathetic parties. Touch and go—it might be this way or the other way—whatever happens, the dancer goes along without protest, **like so many sheep.**

What will the American professional dancer do with the NATIONAL DANCE ASSOCIATION?

AT LAST comes a bitterly won organization, ready to champion the cultural and economic cause of the dancer: **will the dancer support it?**

Since that first meeting in January, the organization has been in the throes of mere legal construction. It was not until the end of June that it received its charter as an organization from the State of New York.

The first bulletin of the NDA is out and we quote:

"The National Dance Association, a non-profit making, non-political organization, has come into being to serve dance in America.

"It is not interested in any single way of dance or in any single dance personality but in dance and dancers. To serve dance to the fullest, NDA must do two things:

Unite dancers to campaign for the activity they represent and in which they find, or hope to find, their livelihood and to interest, stimulate, develop and enlarge America's group of dance consumers, the public.

"NDA's aims are to foster dance arts in America by activities at home and abroad **through:**

- **a.** Sponsoring, aiding and stimulating wide and intelligent interest;
- **b.** Sponsoring, aiding and stimulating extension of activities beyond present limitations;
- **c.** Obtaining and providing information;
- **d.** Furthering study and activity through educational agencies;
- **e.** Aiding in the collection and the preservation of historical and documentary material;
- **f.** Co-operating with other groups, organizations and institutions whose aims are consonant with those of this organization.

These are the general aims, the general functions.

"Immediate projects of NDA include **the establishment of a subway circuit over which to tour a series of programs preceded by a lecturer with, wherever possible, motion picture materials;** the raising of funds to establish such circuits on a national plane; to hold dance festivals at least every two years in various parts of the country; to investigate conditions over the nation relative to the types and numbers of performances now being given and the local machinery available for sponsoring touring and local dance attractions; to launch a program for the co-ordination of dance studies in educational institutions so that duplication may be avoided and results of research quickly disseminated; to investigate the possibilities and potentialities of dance motion pictures; to raise funds for a dance theatre plan, a permanent dance home in New York City to study matters pertaining to welfare and relief of members in straitened circumstances and to issue bulletins and appropriate publications as an information service to members. Committees are already preparing to work on several of these projects. . . . "

INFORMATION REGARDING MEMBERSHIP in the NATIONAL DANCE ASSOCIATION

There are **two** classes of membership in the NDA.

1. Class A consists of **non-professional** members;
2. Class B consists of **professional** members.

Any non-professional person may become a CLASS A member. He is entitled to a free subscription; to any bulletins issued by the NDA; to reductions in the price of tickets to affairs sponsored by NDA, and to such other rights and privileges that the Board of Directors may from time to time prescribe. Membership dues for Class A members are **$5.00 a year.** Students are eligible as Class A members at $2.50 a year.

CLASS B

Any professional person may become a Class B member. This includes dancers, choreographers, teachers, composers, writers, designers, actors, musicians, technicians, producers, directors, managers, agents, and, in general, all persons whose professional activities are directly or indirectly related to or associated with the dance.

Class B members have the same privileges as Class A members plus the right to vote for the Board of Directors (the policy making body of the corporation). Their dues shall be **$10.00 a year.**

Those who read these lines and wish to line up in FAVOUR of the continued life of dance in America, do so by writing for membership application in the NDA. Send your letter to **NATIONAL DANCE ASSOCIATION, 1430 Broadway, Empire Theatre Building, New York City.**

★

John Martin of the New York Times appeared before the assembled student body at Connecticut College at New London, a week before the dance festival, to speak about the foregoing project, the National Dance Association. The reaction was gratifying.

★

AMERICAN DANCE FESTIVAL at New London, Conn.

The campus of the Connecticut College, high above the Thames River and the mellow hills of Connecticut was the beautiful setting for an extraordinary event in con-

Eric M. Sanford

TED SHAWN and Stefan Lorant, author of the book "The New World" which was the inspiration for the new Shawn ballet "Minuet for Drums" (premiered at Jacobs Pillow on August 27th) is shown some of the costumes and wigs designed and executed in the workroom of the Jacobs Pillow Theatre by John Christian.

temporary dance history. Not since the pre-war days at Bennington has a more representative section of contemporary dance been on display, nor to greater effect, than at the 10 day festival at New London.

Comprehensive reviews will appear in our next, the October issue. In passing, we will note that four new works were unveiled, the **"Wilderness Stair" (Diversion of Angels)** with choreography of **Martha Graham,** and with decors by Isamu Noguchi and score by Norman dello Joio; **"The Strangler"** with choreography by **Erick Hawkins,** with a score by Bohuslav Martinu, a solo dance by **Pauline Koner** called **"Voice in the Wilderness,"** and **"Corybantic",** danced by **Jose Limon** and Company, with choreography by **Doris Humphrey,** with score by Bela Bartok.

Miss Graham's new work (in which she does not appear) is a pure dance composition, arranged for ten dancers. Miss Humphrey's "Corybantic", in spite of its apparent return to the Greek, is contemporary in comment. Mr. Hawkins' new work, "The Strangler" is based on the legend of Oedipus and the Sphinx.

Rather remarkable was the program credit in "Wilderness Stair" which attributed the decors to Isamu Noguchi, but, although one looked around rather thoroughly, no evidence of any decor was visible. **Is this supposed to be a variation of the famous story of the Emperor and his New Clothes?** No harm in asking?

Sophie Maslow's new work, "Champion", based on the Ring Lardner story of the same name, although not strictly a new work, because it has been seen twice in the last season of the New Dance Group on Broadway in May, should properly be included in this group as a new work.

Louis Horst conducted performances of the Graham Company and **Robert Cornman** conducted for the Limon Group.

★

SEEN around the Campus at the Festival:

The audience which flocked to the festival at New London afforded a heartening spectacle. They came from as far away as California, Canada, Mexico, Europe. The distinguished names are far too many to list. The press was well represented; even critics from England were in evidence.

Miss **Patricia Reynolds,** a British critic and Journalist who attended the Festival on behalf of several British theatre publications, observes for the record that American modern dance seems to an outsider to be one of the real contributions to American culture and art. From what she observed at the Festival and elsewhere she comments that modern dance seems to be a peculiarly American phenomenon.

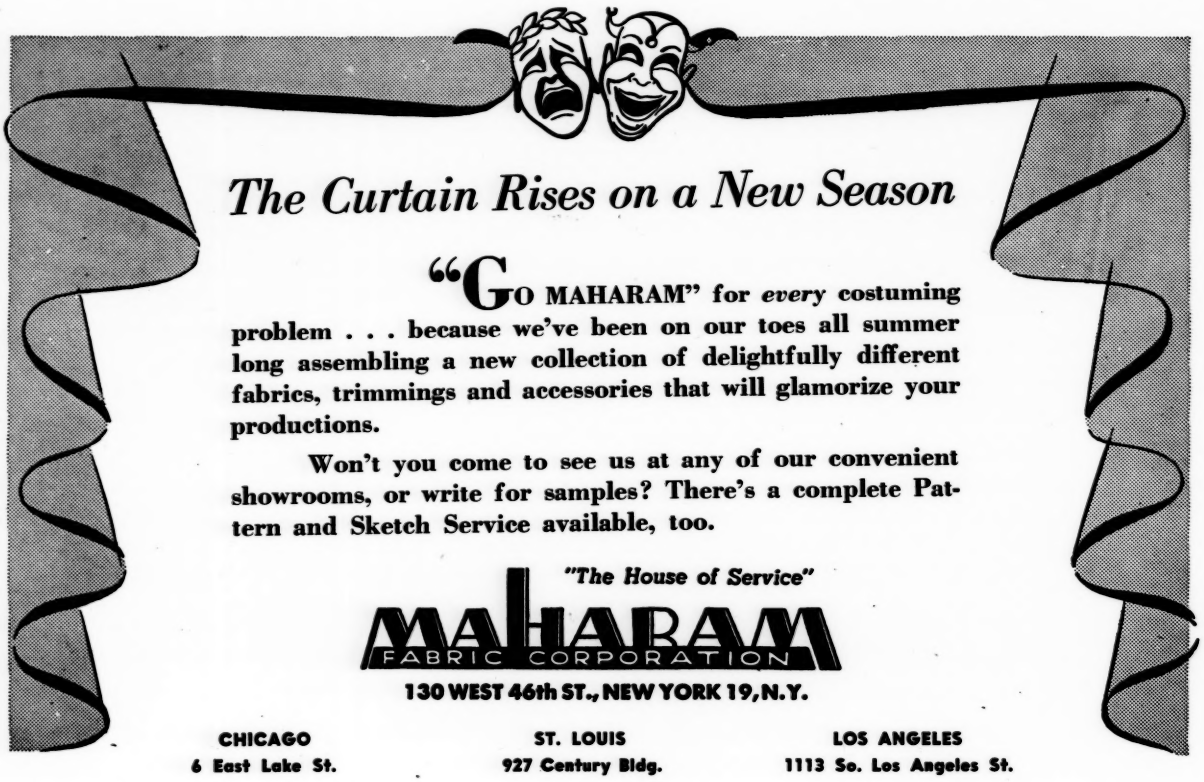
Yuriko, who was absent from the stage, was missed. She was in evidence in the audience, however, at all performances. Her defection is only temporary; she is awaiting a blessed event in November. Just for the record, it must have been a fairly new sensation for the students and performers at Connecticut College. Curfew rang at 10:00 PM! That meant an inexorably locked dormitory door at 10:01. . . .

Arthur Mahoney has created the dances for the historical pageant climaxing the Reading-Berks County Bicentennial to be given at the **Reading, Pa. Fair Grounds** September 3-6.

Mr. Mahoney will dance in the pageant, as well as direct it. He has selected local residents to portray the roles of such historical figures as Thomas and Richard Penn, founders of Reading and Berks County, Daniel Boone, and Conrad Weiser, Reading's most colorful patriot during the Indian Wars.

★

Sara Yancey Belknap's forthcoming dance index titled **"Guide to Dance Periodicals"** is about to come off the press, an invaluable guide to students, dancers, librarians and readers of diverse interests. It will feature articles, pictures and subject headings in all principal periodicals (dance) published in the English language. The index is arranged so that all data on a dancer falls together; photographers are named wherever possible. See October issue for further details.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CALENDAR OF EVENTS IN SEPTEMBER

(New York City)

BALLET RUSSE de MONTE CARLO at the Metropolitan Opera House: **September 18 - October 10.**

★

PARIS OPERA BALLET at the City Center of New York: **September 21-26; October 2 and 3.**

★

RAM GOPAL and Company at the City Center of New York: **September 30, October 1, 2, (mat.) (3 mat.).**

★

CHARLES WEIDMAN and Company at the City Center of New York: **September 27.** The Weidman Company will dance:
And Daddy Was a Fireman
Flickers
A House Divided
Lynchtown
Fables for our Times

★

Complete programs for the **Paris Opera Ballet** are as follows:
Tuesday and Wednesday Evenings, September 21st and 22nd
SUITE IN WHITE
THE KNIGHT AND THE MAIDEN
Thursday and Friday Evenings, September 23rd and 24th
CASTOR AND POLLUX
MIRAGES
CRYSTAL PALACE
Saturday Mat., September 25th
(NO PERFORMANCE)
Saturday Evening, September 25th
THE TWO PIGEONS
ISTAR
SALAD
Sunday Mat., September 26th
THE WISE ANIMALS
PORT OF CALL
LA PERI
GALA EVENING
Sunday Evening, September 26th
THE TWO PIGEONS
ISTAR
SALAD
Tuesday and Wednesday Evenings, September 28th and 29th
ELVIRE
PUNCH AND THE COP
DIVERTISSEMENT
Thursday, September 30th — Friday, October 1st
(IN PHILADELPHIA)
Saturday Evening, October 2nd
CASTOR AND POLLUX
MIRAGES
CRYSTAL PALACE
Sunday Evening, October 3rd
SUITE IN WHITE
THE KNIGHT AND THE MAIDEN

Ram Gopal, who recently completed extended engagements in London and Paris, will lead his Hindu Ballet through "The Dance of the Setting Sun", "The Dance of Radha", "Garuda — The Golden Eagle", "Cobra Devil Dance", Rajput Serenade of Love", "Manipuri Folk Dance", and other

please turn to page 38

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L'Opera de Paris.....

On the eve of its first guest appearance in America — we sum up the Opera Ballet School in terms of tradition, history and romance . . . .

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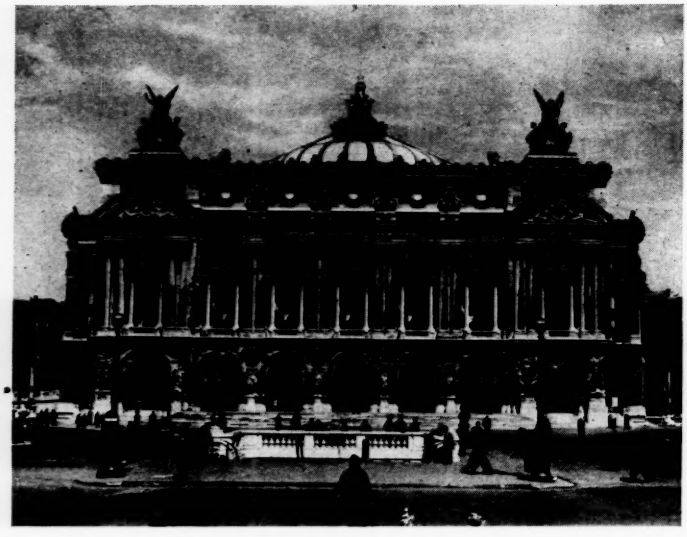


Photograph of the Opera taken in 1945.

The OPERA BALLET and ITS SCHOOL

by A. E. TWYSDEN

THE PARIS OPERA — what visions and recollections that name calls forth — that evening when we passed for the first time through the entrance hall to the marble grand staircase where the Garde Republicaine were ranged on the steps for the "Soiree de Gala". Up this staircase passes the fashionable world of Paris, seeking their seats in the orchestra stalls or in the three tiers of loges (boxes) above. The fourth balcony is the Amphitheatre from which there is an excellent view of the whole house, including the painted ceiling of the dome and the enormous crystal chandelier, specially designed to cast a becoming light on the audience. When the curtain rises we are astounded at the size of the stage, and with reason, for large as is the auditorium, the stage is even larger.

Steel engraving showing view of the Opera in 1874, the first year of its most recent historical aspect. This building, designed and constructed by Charles Garnier, was the successor to the Opera which was founded under the name "Academie Royale de Musique et de Danse" by its first founder, Louis XIV.

The *entr'actes* are usually lengthy, but we follow the current fashion and promenade up and down the Grand Foyer over the entrance hall, resplendent with gilded columns, sculpture, painted ceiling, and crystal chandeliers.

The orchestra is excellent, the performance sparkling and beautifully staged, but even the best things must have an end, and we find ourselves once more in the street looking back at the now dark and silent building with its dome silhouetted against the soft night sky and wonder what stories it could tell.

The present theatre is the eleventh in direct line to have been occupied, under various names, by what was originally the "Academie Royale de Musique et de Danse", and is now the Theatre National de L'Opera. The island site now occupied by the Opera was cleared in 1860, and the surrounding streets, including the Avenue de l'Opera, were laid out or adapted at the same time. The architect of the new Opera was Charles Garnier who supervised the entire construction which was completed in 1874. The building covers nearly three acres of ground and contains thirty-five Kilometres (twenty-two miles) of corridors, innumerable staircases, and has no less than seven thousand five hundred and ninety-three doors with keys. The underground portion of the stage is very deep to allow for mechanical effects, trap doors, etc., while beneath the lowest basement there runs an underground river. Beyond that part of the theatre frequented by the public lies a larger and almost unknown portion which houses the Museum and Archives of the Opera, the offices of the administration, dressing-rooms, storage and work rooms, the Foyer de la Danse and the Foyer de Chant, rehearsal rooms, a canteen open to artists of four of the State theatres (the Opera, the Opera Comique, the Comedie Francaise, and the Palais de Chaillot), and a complete ballet school!

The ballet school of the Opera is the oldest of its kind in the world, for it is in fact that same Academie de la Danse founded by Louis XIV in 1661, and which has continued without a break through wars and revolutions until the present day. Let us, therefore, obtain permission from the Director of the Opera, Mr. Hirsch, to visit the ballet school and learn something of its methods of training. The permit being granted we shall be directed to the office of Mr. Aveline, Maitre de Ballet and Director of the school, who will invite us to visit the "Classes des Stagiaires" any evening except Thursday at 5 P.M. These "Stagiaires" are the children, boys and girls, who wish to enter the Ballet School. They must be between eight and twelve years of age and able to pass a strict medical examination conducted by the Opera physician, after which those who appear best equipped physically for a dancing career are selected by the Directors and professors of the school for a "stage" or trial period

L'Opera de Paris.....

(continued)

of several months. How strict these examinations are may be judged by the fact that on a recent occasion only eighteen out of over four hundred candidates were accepted for trial.

During their period as "Stagiaires" the children attend school as usual and come to the Opera at 5 P.M. for a class lasting one hour. No classes are held on Thursdays, as that day is a whole holiday in all French schools, but the children work as usual on Saturdays. The dancing classes are held in two large class-rooms immediately under the roof, lighted by huge skylights. The floors of the rooms slope at exactly the same angle as that of the stage and the walls at the lower end are composed of mirrors. There is a "barre" on both sides and at the upper end of the room. Here are ranged twenty-five little girls in all sorts of dresses from embroidered muslins to Tyrolean dirndls, since for the trial period no special costume is required. In the other room is about the same number of little boys, in equally varied attire. Classes last one hour each day for a period of several months, after which an examination takes place, and those children who prove suitable are admitted to the Ballet School while the remainder are dismissed. This procedure is repeated every year. The "stagiaires" who are accepted pass into the third division of the school, where they will be required to provide themselves with a plain white tunic and knickers of approved pattern, and will be allowed one pair of ballet shoes each month by the management. They are now "Rats de l'Opera" (Opera Rats), a name acquired many years ago when the child students were supposed to have been always in motion and always hungry! The life of the "rats" is now strictly ordered. Each morning both boys and girls attend the Public School in the rue Ville l'Eveque; those who live near may lunch at home before going to the Opera, the remainder eat in the school canteen and then are conducted to the Opera by their *surveillante,* where they are joined by their comrades. There is a school-room on the same floor as the dancing-classes where the different divisions of boys and girls learn special subjects from visiting teachers before or after their dancing lesson.

At 4 P.M. when the school day ends, the boys and girls wait in the porter's lodge for their parents to come and take them home.

Each division has one hour's dancing lesson each day and the discipline is strict, no talking or unnecessary moving about the class room being permitted, and no parents or onlookers are ever allowed.

Examinations are held each year on the stage of the Opera before specially selected judges, and every pupil tries to pass into the division next above him. Progress in school subjects is as essential as good dancing, for a child who neglects her books in favour of her dancing will be obliged to remain where she is for another year. For these examinations each girl must provide herself with a "tutu", and before 1939 such tutus were worn at all classes. During the war, however, materials were so difficult to come by that the regulations were relaxed and pupils wore whatever they could procure. Now the Directors have decided on plain white tunics to be worn from this coming September when the new school term begins. "Tutus" will continue to be rigeur for the examinations. By the time a pupil has been six or seven years in the school she should have reached the first division, have passed her school "Certificat d'Etudes" and be ready to qualify for the corps de ballet of the Opera. If she passes her examinations successfully and her study record is good, she may be "engaged" provided there are enough vacancies in the corps de ballet, but no pupil is ever "engaged" under the age of fourteen or without having obtained the Certificat d'Etudes. Many pupils are dismissed each year, some for failure to work properly and others because of physical disabilities — too tall, too short, too fat, etc.

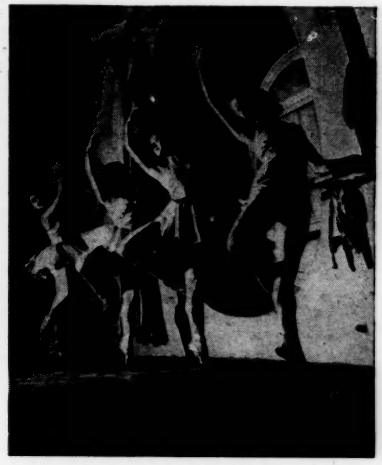
While in the school the children appear from time to time on the stage, in operas or ballets where children are required, but principally as pages in the operas. On these occasions the pupils eat their dinner at the Opera canteen between the end of class and the performance.

Passing from the School to the corps de ballet the ex-pupil finds him or herself in the *Deuxieme Quadrille.* Class is now from 9:30 to 10:30 in the morning; there are rehearsals in the afternoon and performances in the evenings, but for the most part the dancers of the *Deuxieme Quadrille* appear only in the operas. Next year's examination may lead some of them into the *Premiere Quadrille* which forms the main part

Goursat

Carlotta Zambelli, ballet mistress of the Opera ballet, supervises barre in the Foyer de la Danse. The dancers are not students; they are members of the corps de ballet.

Goursat



Pupils of the Opera ballet school at barre in the Rotunde, a classroom at the very top of the immense Opera building.

Albert Aveline, director of the Opera ballet school, guides the first movements of a little "rat", an affectionate term given the youngsters of the school.

of the corps de ballet in the actual ballet performances as distinct from the opera ballets. The next grade is that of "*Coryphée*", who may be described as the leaders of the corps de ballet, and who are much fewer in number than either of the Quadrilles. Above these come the "petits sujets" or small soloists; they understudy the "grand sujets" and dance in *pas de six, pas de quatre,* etc. The grand sujets dance important roles of their own as well as understudying the leading dancers. It is after this rank has been attained that promotion becomes slower, for there are only four in the next grade, première danseuses, and above again come the four "Etoiles de l'Opera". The term "ballerina", used by the Italians, English, and Russians, does not exist in the French ballet, both male and female leading dancers being termed "Etoile de l'Opera".

Each year those dancers who pass into a higher grade find themselves taking classes with a different teacher and sometimes in different surroundings. Mr. Aveline, who teaches the "petits sujets", holds his classes in the Rotonde, which is situated in one of the smaller domes of the Opera. This enormous circular room has walls four feet thick and is lit by seven oval windows, larger than the height of an average man, placed at equal intervals from one another, the eighth window being obscured by the partition hiding the narrow entrance staircase. The floor is sloped like the stage, and the room is used for rehearsals as well as classes. Mlle. Zambelli teaches the "grands sujets" in the famous Foyer de la Danse, where the portraits of the great dancers of the past look down upon the efforts of their successors. This Foyer de la Danse is situated immediately behind the (*please turn to page* 35)

L'Opera de Paris.....

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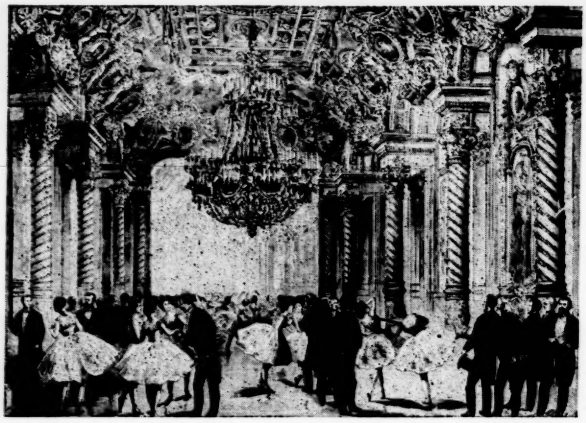

Crystal chandeliers, rococco and gilt adorned the fabulous Foyer de la Danse (the green room) in which dancers and their admirers foregathered before and after ballet performances — and still do. This scene was drawn in the year of the New Opera, 1874.

LE NOUVEL OPERA

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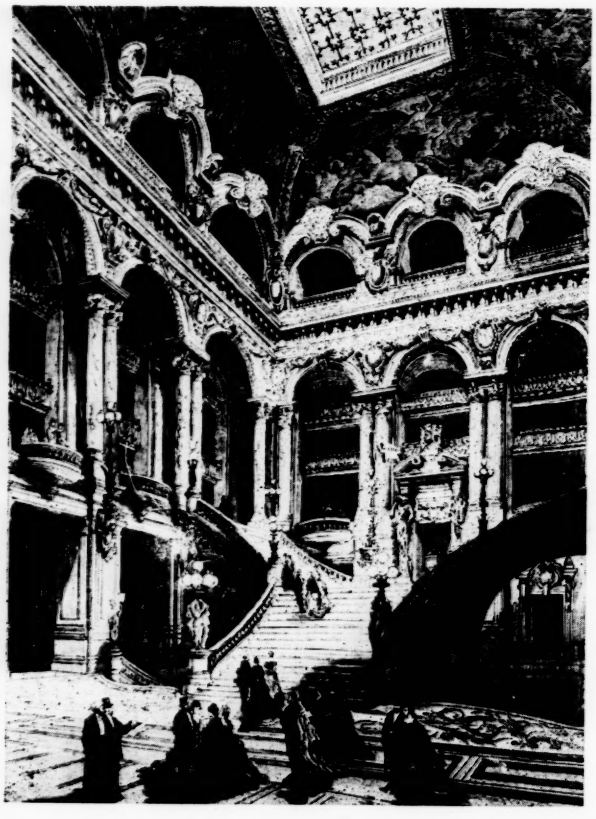

Apparently there existed no Union or other restrictions on the movement of non-theatre personnel backstage at the Opera in 1874, if this engraving does not lie.

engravings of the New Opera of Paris executed in the year 1874.

Engraving of the colossal L'Escalier d'Honneur, the grand staircase in the grand (public) foyer.

LEANDRE VAILLAT
sums up a season of the
PARIS OPERA BALLET

ALMOST the whole of the 1947-1948 season at the Paris Opera was devoted, as far as choreography was concerned, to the revival of a number of old ballets: first, "Le Chevalier et la Demoiselle" (The Knight and the Damsel); next, "Mirages" which had been brought to the point of final rehearsal if not first performance just before the Liberation of Paris; then "*Petrushka*" from the original Diaghilev Russian Ballet repertoire; "Guignol", a sort of French *Petrushka*, and, finally, the "Divertissement" from "La Belle au Bois Dormant" (Sleeping Beauty), the celebrated ballet to Tschaikowsky's music with choreography by Marius Petipa. Before going on their annual vacation, the corps de ballet will probably revive "Salade" (music by Darius Milhaud, settings and costumes by Derain) performances of which were interrupted during the German occupation.

All these works were put on by Serge Lifar. His only new ballet last winter was "Zadig," presented for the first time quite recently. The story is taken from the chapter in the Voltaire masterpiece, in which the King asks Zadig to find him an honest minister among all his scoundrelly courtiers. Zadig arranges to invite the candidates to a great ball and, before entering the ballroom has them pass through a dim corridor piled with treasure, the sight of which cannot fail to arouse their greed. With one exception all the guests pick up some precious object and hide it on their persons, which naturally makes it difficult for them to move. The only one who resists temptation dances with the lightness of a star performer, and he is chosen to become Prime Minister and to marry the King's daughter. For this ballet the entire back stage of the Opera, including the "Foyer de la Danse" (the Dancer's Foyer) which the general public rarely sees, was utilized. One realized that hitherto the possibilities of this vast space have not been exploited, since the metteurs-en-scene tend to restrict the area in which the dancers move. The ceremony of the parade of the corps de ballet in *Zadig* revealed what a striking effect could be achieved by using the entire depth of the Opera stage. M. Petit, a young Prix de Rome winner, composed the music for this ballet; M. Labisse, a Surrealist painter, designed the sets and costumes.

Among all of these offerings, the work to win the most acclaim was the "Divertissement" from "The Sleeping Beauty," the palm going to M. Bouchène for his scenery and costume designs. "Divertissement" was included in the gala performance attended by Princess Elizabeth and the Duke of Edinburgh. The Princess warmly congratulated the artist who had decorated a special program for her with an amazing design of bold reds and blacks in gouache, a medium of which he is a past master. The *décor* for the "Divertissement" is in the style of Bérain who was for thirty years the official decorator (*please turn to page* 31)

OPERA BALLET REPERTOIRE

These are the works most likely to see American presentation

English Title of Ballet French Title of Ballet Composer	Choreographer Ballet-Master	Sets	Costumes
CASTOR AND POLLUX CASTOR ET POLLUX Rameau	Guerra Aveline	Dresa— Moulene	Dresa
THE KNIGHT AND THE MAIDEN LE CHEVALIER ET LA DEMOISELLE Gaubert	Lifar	Cassandre	Cassandre
THE TWO PIGEONS LES DEUX PIGEONS Messager	Aveline	Larthe	Larthe
ELVIRA ELVIRE Scarlatti and Manuel	Aveline	Sigrist and Bertini	Sigrist and Bertini
GALA EVENING SOIR DE FETE Delibes	Stats	Touchagues	
ISTAR ISTAR Vincent d'Indy	Lifar	Bakst	Bakst
THE MIRAGES LES MIRAGES Sauguet	Lifar	Cassandre	Cassandre
THE CRYSTAL PALACE LE PALAIS DE CRISTAL Bizet	Balanchine	Fini	Fini
THE PERI LA PERI Ducas	Lifar	Maillard	Maillard
DIVERTISSEMENT DIVERTISSEMENT Tchaikovsky	Petipa Lifar	Bouchene	Karinska
PUNCH AND THE POLICEMAN GUIGNOL ET PANDORE Jolivet	Lifar	Dignimont	Dignimont
SUITE IN WHITE SUITE EN BLANC Lalo	Lifar	Moulene	
SALAD SALADE Darius Milhaud	Lifar	Derain	Derain
THE WISE ANIMALS LES ANIMAUX MODELES Poulenc	Lifar	Brianchon	Brianchon
PAVAN PAVANE Ravel	Lifar		
LANDINGS ESCALES Ibert	Lifar	Bravoura	Bravoura

L'Opera de Paris.....

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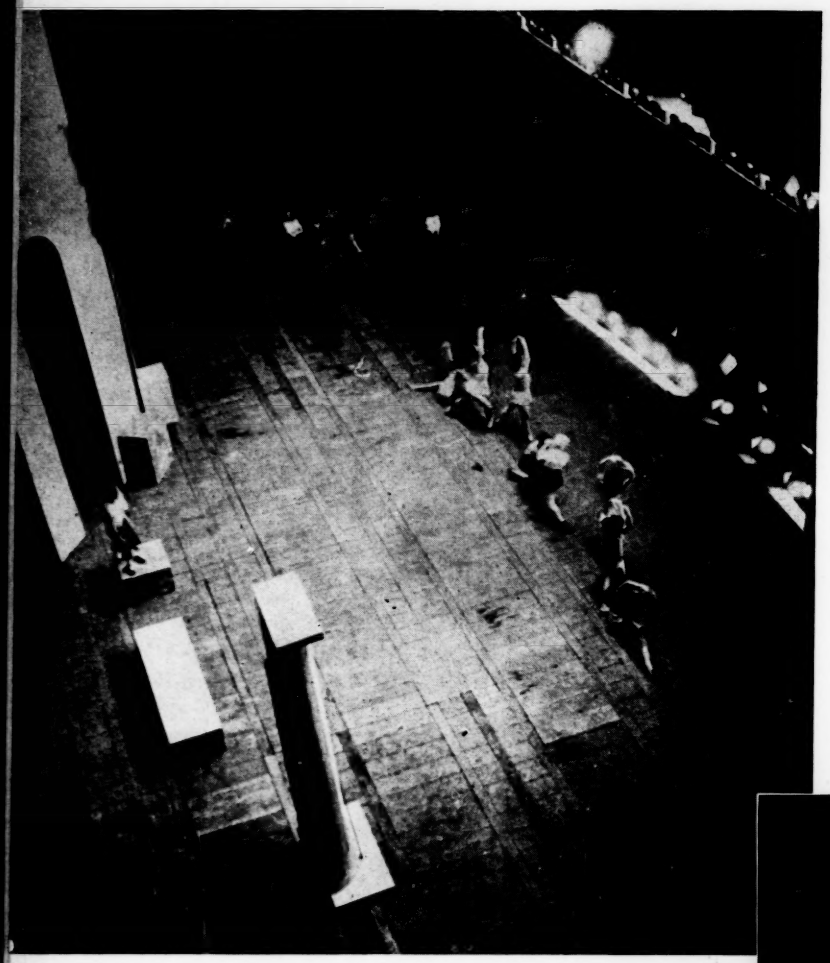
AN EVALUATION



courtesy of French Embassy, Information Division

View of section of the great stage of the Paris Opera, taken from the flies during a rehearsal of the ballet.

courtesy of French Embassy, Information Divisi

Performance photo on the stage of the Opera: "Swan Lake" with Yvette Chauvire as the Swan Queen and Serge Peretti (now resigned from the ballet) as the Prince.

of the Institution which is FRANCE'S Artistic Ambassador to the New World

THE BALLET of the Opera of Paris is the last institution of its kind in Europe. It has weathered the storm of Revolutions; seen the rise and fall of monarchies; the Napoleonic Empire; the Restoration, and the succeeding French Republics, interspersed with wars. It is as much a tradition as an Institution, and represents a continuity of purpose and means of cultural education to the French and their visitors.

The ballet of the Opera of Paris, exactly 287 years old, was created by Louis XIV, the beloved Sun King. It is the last royal diversion, one of the last luxuries of France. A State subsidized institution, it is rigidly controlled but lavishly produced to enchant 2500 spectators each Wednesday evening. The Ballet is the rage of Paris. Seats are booked many weeks in advance and visiting celebrities consider themselves lucky when an Opera subscriber offers his red velvet armchair in the orchestra row of the beautiful and rococo old Opera House.

The audiences are no longer royalty gatherings in crinoline white-powdered hair, but the center Royal Box is likely to be occupied by the President of the French Republic or his guests, and a motley crowd pours through the vast hall with its majestic stairways of Italian marble, fluted gilded columns, famous Boucher paintings, glittering mirrors, and sparkling chandeliers. It is a spectacle within itself. The French gendarmes in regalia uniform are intolerant of offenders thoughtlessly lighting a cigarette or elbowing too closely a treasured object of art, but they consider the highly mixed crowd as perfectly normal. After all, Paris is the crossroads of the world, and the Opera is the heart and center of the French capital. Furthermore—everyone coming to Paris comes to see the Ballet! Scholars and diplomats. jewel-bedecked socialites, students and politicians, artists and workmen, Parisians, provincials, soldiers on leave, children, Sari-draped Hindus and Americans all pass through these halls and up the stairways to acclaim and applaud this famous French Ballet.

The eighty-odd dancers can perform in perfect freedom and pose with exquisite grace on the largest stage in the world, measuring 36 meters in heighth, and 26 meters by 53 meters in depth and width. The finest orchestras, the big-name conductors, the most elaborate sets, the breath-taking costumes, and most of all, the wonderful artistic dancing perfection of this troupe combine to give the public a lasting souvenir of incredible beauty. The Ballet has become fashionable, cultural, educational, and is the *number-one* "must" to see in Paris.

Monsieur Georges Hirsch, Administrator and Director, controls the destinies of his ballerinas and the 75 Ballet dancers, the 90 musicians, the 80 machinists and stage hands, and the 500 employees engaged in the Opera. This slight, quiet-voiced Frenchman, diplomaed engineer, playwright, musician and government official, rules this very special world with an iron hand in a velvet glove. He never raises his voice yet it is his task to balance the budget, keep prices in line, satisfy the Finance Minister, the Beaux Arts Director and the Minister of Education, as well as the artists *and* the public, not forgetting to preserve a working harmony and cohesion amongst the artists.

Until recently the Ballet stayed at home to dance before record crowds at the Opera only. But now invitations pour from Copenhagen to Dublin, from Zurich to London, from Buenos Aires to Cairo. Monsieur Hirsch spends anxious hours puzzling over these far-flung invitations and his crowded Paris schedule including Gala performances, suggestions from the French President and recommendations from the Foreign Office.

The cycle of success and renown is in full swing and the creative art of this French organization is at a high peak. The Ballet is ambitious too and is looking forward with assurance, inspired by tremendous public support, to new and exciting experiments. This is why the Opera is creating two Opera-Ballets. "THE ROAMING KNIGHT", from Jacques Ibert's musical partition, and "LUCIFER", from the music of Delvincourt, with gorgeous scenery from Brayer. The action will be commented upon by a vocal chorus and pantomimed by dancers. "THE ROAMING KNIGHT" is inspired by Don Quixote's adventures, and "LUCIFER" is the tragedy of Cain and Abel.

Today the Ballet is imbued with a vigor and creative force, recognized as unique in the world. With the Liberation of Paris, a veritable revelation awaited the spectators who came to see the Ballet performances. It seemed incredible that such astonishing productions, such inspired choreography, and such penetrating interpretations could be presented in a capital held under lock and key by an exacting cruel enemy occupation for four long years — 1940 - 1944.

The Opera directors, employees, artists, and musicians readily explain this phenomenon with the reasoning that years were spent in intensive work, concentration of minds, and purpose to maintain the standards of French art; and the same years of privations and suffering served to stimulate the creative fervour, and thereby produced the remarkable evolution of the Ballet as a whole unit and in the individual dancers as well.

Whatever the cause, the reason, the fact is that here in Paris today, a perfectly coordinated organization is making history — cutural artistic history, and the Opera is not large enough to admit the spectators who clamor to see the Ballet.

The Cultural Relations Department of the French Foreign Ministry has consented to send the Ballet to the U. S.A. and to Montreal and Quebec in Canada this autumn during September and October. For the first time, the Ballet will cross the Atlantic Ocean to dance before American audiences. There is a fever of excitement within the (*continued on page* 34)

East Meets West in NIMURA

a refutation, based on the career of Yeichi Nimura, of the dubious aphorism that "East is East and West is West — and Ne'er the Twain Shall Meet".

Maillard Kesslere

Yeichi Nimura and affectionate companion, Ramas.

E

W

by ANN BARZEL

Angelo, Budapest

Nimura and Lisan Kay in "Figures of Earth".

THE environs of 57th St. and Seventh Ave. are probably the crossroads of the dance in America. If you stand around long enough you will see all the important figures in the dance world pass by. A familiar figure in that section is an exotically handsome man who walks like dancing. There is nothing self-conscious or affected about his movements; he just is so very thoroughly a dancer.

He is Yeichi Nimura, who has figured prominently in American dance for two decades. He was active on two continents in the lively concert-giving thirties and though his recent work has for the most part been in the fields of teaching, coaching and producing, it is probable that he will soon be seen performing. We do not say he will soon dance again, as he never stopped dancing. In fact every movement he makes is dancing.

Nimura came to New York as a problem adolescent who had been sent from his native Japan to complete his education under the supervision of a relative who was teaching at Columbia University. The youth thought he could look after himself and did not bother to make connections with the relative. He did enroll for a business course, but another influence was at work which took his mind off commercial law, marketing and the laws of supply and demand.

On his first evening in New York Nimura had walked along Broadway and, drawn by the crowd and the sounds, had wandered into a public dance hall. In the light of his later career it is significant, as dancing in every form attracted him strongly. He soon deserted the business course and was studying dancing.

All he knew was that he wanted to dance; the activity held a terrific fascination for him. He read some ads in a magazine and wound up in a popular theatrical school where tap dancing was the major subject. Looking further he tried other schools. He studied ballet with Tarasoff and Kobeleff, Spanish dancing with Aurora Arriaza and Juan de Beaucaire and also managed to squeeze in violin lessons.

The Spanish dancing proved very useful, for when the folks back home heard of the dance business Nimura's allowance was cut off and he was faced with the need for making a living. His first dance job was as a tango dancer with Vincent Lopez' orchestra. His natural grace and personable appearance made it possible to work pretty steadily as a Spanish dancer in various night clubs.

One evening a friend took Nimura to a Denishawn concert and it opened new vistas to him. He began to study at the Denishawn school and soon became a scholarship pupil and the protegé of Denishawn ballet teacher Katherine Edson — herself a product of the broadly eclectic Pavley-Oukrainsky Ballet.

International News Photo

It was during this period that he first met Virginia Lee, who has managed most of his professional career. Miss Lee was then managing Michio Ito, the well-known Japanese dancer, and when Nimura came to Ito's studio for a rehearsal she became interested in this young dancer who, though basically oriental in quality, moved with the forms of the occident.

As Nimura gained in dance experience he began working on Japanese numbers, not authentic ones that have little but tourist or museum interest for American eyes, but on the dance that was intrinsically himself. In him was the formality that had developed with the ceremonies and rituals he had learned as a child, and the agility of the oriental athlete who has the all round development of the tumbler rather than the one-sided muscu-

Nimura demonstrating a figure in class. He appears to be hanging by his hand from the ceiling, but no, this is only an optical illusion.

East Meets West in NIMURA

(continued)

larity of the ball-playing American sport addict.

Nimura's first appearance in a concert-type dance was in August 1923 on a program presented by Michio Ito for the Dancing Masters of America at their convention in the Waldorf-Astoria. Nimura did a Japanese fan dance and a warrior dance. Louis Horst was the accompanist.

There followed a period of great activity—training, working by himself and appearing in public in various types of performances. He danced in several Broadway shows. The first was *Taza*, a musical in which Edwin Strawbridge also was featured. Nimura's Spear and Sword Dances were seen in a number of revues including *A Night in Venice* and *Broadway Nights*.

In those days the Neighborhood Playhouse was the scene of much avant-garde dance. Bloch's *Israel* was produced with a cast that boasted Martha Graham, Michio Ito, Benjamin Zemach, Sophia Delza, Esther Junger, Blake Scott and, of course, Yeichi Nimura, who was in the forefront with the innovators.

Any and every dance opportunity was grasped and new ideas fearlessly tried. A production of Prince Igor sponsored by the Neighborhood Playhouse and presented at the Manhattan Opera House had cooperative choreography by its participants, dance radicals like Charles Weidman, Blake Scott, Benjamin Zemach, Michio Ito and Nimura.

Nimura danced on the concert programs of Ruth St. Denis, Carola Goya, Ronny Johannson. He was soloist at the Roxy a number of times.

When the League of Composers produced Prokofieff's *Pas d'Acier* at the Metropolitan with choreography by Strawbridge, Nimura danced the role of the *Efficiency Expert*. He taught at conventions of dance teachers and danced at benefits. He made joint concert appearances with opera singers. He coached Rosina Galli for several operas, including *Iris*.

Eight years sped by as a working and training period. Nimura lived dancing. In 1930, together with Pauline Koner he gave his first Broadway concert at the New Yorker Theatre. The *Spear Dance*, *The Wizard Cat*, *The Earth is a Drum*, dances on which he had worked for several years and which were to remain in his repertory and be identified with him, were on the program. There were also a Greek-type Bacchanale and a Spanish tango that were popular and suited the times. The audience was enthusiastic and so was the press. Even more gratifying was a congratulatory note from Fokine who wrote praising the compositions and the performance, singling out particularly the dances *Javanesque* and *Life Perpetual*.

This concert was a milestone, for it showed a crystalization of artistic attitude. The foundation had been laid for an artistic life and a pattern set for Nimura's individual contribution to the dance.

Nimura came to the dance with all the natural gifts a dancer could need. He had rhythm, grace, a well-developed agile body, and a wonderful quality of movement that training only made smoother. His was a picturesque beauty eminently suited for the stage.

His trial and error early training helped make him aware of the elements of dance that he wanted to acquire and the experimental era he grew up in made him vividly conscious of dance theories and forced him to clarify his own aims and to work for definite results.

Nimura is oriental and his dances have had oriental themes and movements, but he is not an oriental dancer in the sense of recreating traditional forms. He is an American who has been part and parcel of the American creative dance, and though he is conscious of his ethnic heritage and has used it, his art is broader and cannot be labeled with it.

His concern with a free expressive torso and large movements that depend on more than arms and legs, his use of music as an effective part of a dance but never dominating or directing the dance, his use of the dramatic and his appeal to the emotions, his insistance on each dance having a meaning deeper than the picture it makes are all part of the dance art of the west that he has so long been a part of.

After his first season of concerts in America, Nimura went to England, representing the American modern dance on the faculty of an International Summer School of Dance. Other Americans who participated were critic John Martin and scholarship winner Lisan Kay, who was a pupil of Nimura's. The summer school, in the manner of art projects, did not do much for the faculty financially so Nimura with pupil-partner Lisan Kay and manager Virginia Lee crossed the channel and they tried their luck in Paris. A concert there landed them on their feet socially and artistically. Valerian Svetloff and Prince Volkonsky, the leading ballet critics,

Thomas Bouchard

Nimura in Javanese composition descriptive of the Monkey God, entitled "Hanuman".

praised them and agents turned up with concert dates for an extensive European tour.

The tour, which started in Warsaw, had its ups and downs at first. It included a stranding in Riga where the three Americans first met Vera Nemtchinova, the prima ballerina of the Latvian Ballet. The friendship was continued some some years later when Nemtchinova joined the faculty of the Lee-Nimura founded Ballet Arts Studio.

After the false start, managerial responsibilities were adjusted and for the next five years Nimura and Lisan Kay were acclaimed throughout Europe, Asia minor and North Africa. They danced in the leading theatres of Vienna and Belgrade, Tel Aviv and Alexandria, Lodz and London, Zurich, Copenhagen, Salzburg, Zagreb, Wilno, Kovno, Cannes, Biarritz.

The *Spear* and *Sword* dances and the *Wizard Cat* were applauded for their agility. There were comparisons with the great dance technicians of history. *The Earth is a Drum* and *Figures of Earth* were among the first examples of American dance seen in Europe and were hailed as harbingers of a new art.

After the European triumphs Nimura and his partner toured the United States, Canada and Mexico with success.

Nimura's most distinguished recent contribution to the theatre was his work in *Lute Song,* and he did much more than arrange the dances. He coached principles Yul Brunner and Mary Martin, cleverly using their limited dance vocabularies. He adapted his ideas to the capabilities of the actors and succeeded in producing a beautiful theatre piece. Though seemingly simple there was a wonderful sweep and pace to the play. Nimura saw Chinese movement as majestic, heroic. There were none of the mincing movements that popular opinion and the music halls have long tagged as Chinese.

Teaching had been part of Nimura's dance life almost from the beginning, so his settling in New York and conducting a school was a natural next step. Though Studio 61, managed by Virginia Lee, has become a center for many dance forms, Nimura's classes are an integral fixture. Soft-spoken and shy as a person, Nimura has the dominant personality and sureness of approach required of a teacher. He knows well what he wants of a dancer and how he wants him to move and can explain it articulately and demonstrate it admirably. In his dull colored, wide trousers, wide-belted, showing clearly how to move at the waist, he glides and springs soft and cat-like through a class, fascinating in his movements and wonderfully clear in his corrections which are rarely personal but apply to all of dance.

Nimura has a rather individual system of dance. Though it belongs to no one standard school there is the bar work and exactness of ballet, the expressive torso of modern dance, the relaxation of the orient. He stresses direction and balance in dance, emphasizes free use of the upper body and relaxing of muscles to be used.

If present plans materialize we may soon see some new large scale choreography by Nimura, and perhaps some personal performances.

Thomas Bouchard

Nimura in primitive spear dance, "Ambush".

Nishiyama

Early photo of Nimura during his Tango period, with partner Tanagra.

Voyager in

Mexico surveys

the dancing

landscape

by MARIE BOLLINGER

EL SALON

GET yourself to Mexico City and wrap yourself in a cloak of music and the dance and then amble out onto the plazas and into the streets, and in even the remotest little corner you will find yourself dressed in the costume of your southern neighbors. I know. I did!

If one is interested in a fundamental knowledge of dances to be found throughout all Mexico, there are numerous teachers and studios where instruction can be had. The Palacio de Bellas Artes, Mexican pillar of culture, boasts dance studios where newcomers can happily inquire into dance instruction. And at the University of Mexico City Summer School, Frances Toor, noted authoress on Mexican history and folklore, graciously gives lessons in the Mexican dance. To the Summer School flock people from all over the world, principally from the Americas, and it has indeed become an international hostelry inducing perhaps more understanding and good neighborliness than all the speeches and books can hope for.

Newcomers to Mexico City make certain that at least one Wednesday evening is devoted to attendance at Riveroll's. Here in an old house whispering of tradition, guests sit in an enclosed patio, sip tequila cocktails, and sniff gift gardenia corsages while watching the gay dancing friends of Senor Riveroll perform dances popular throughout Mexico. Beautifully gowned, black-eyed senoritas sing and dance to the tune of a Mariachi Band — the Mexican "swing band." Garbed in typical "charro" costume of black and gold braid, the merry mariachis accompany the dances of both Spanish and Indian origin, and in addition provide numbers of their own. Nothing is to equal the wonderful smile of these hearty Mexican musicians as they raise the Riveroll roof with song and music.

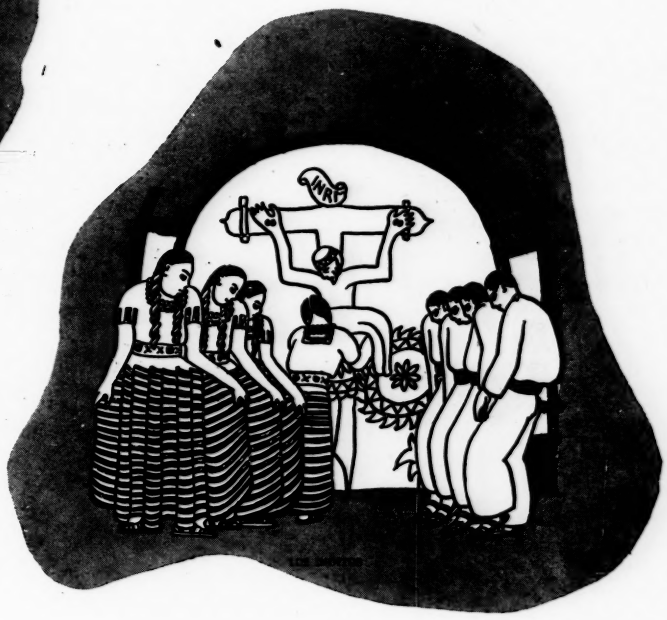
My first evening in Mexico City offered nothing less than a formal ball. Escorted by a young chemist who had abandoned political meetings and soap-box orations for a career more full of immediate promise, I attended the Ball of the Chemists at the fountain-fringed Casino Militaire. Starting out at about the time when most American parents turn on the porch light for daughter's homecoming, we left the hotel for the dance at about 11:00 o'clock. Feeling just a wee bit wicked without a chaperon as I glanced at the many mamacitas chugging along after their darlings, I allowed myself to be escorted into the ballroom — the central patio of the Casino. As June marks the beginning of the rainy season in Mexico, the chemists had prepared for old man downpour by covering over the usually open patio with strips of canvas. Between the strips young stars could be seen peeping down upon the growing throng of swishing formals and polite sleek young men.

Social coverage is not limited to American newspapers, it would seem, for an elderly rotund woman embellished many a table as she gathered names and names for the next day's society column. I was told she had written poetry at one time so dynamic and of such amorous appeal that it had prompted many a latin swain to investigate the identity of the poetess. Disappointment, shall we say, ran rampant as they learned that quite in the manner of Wordsworth, hers also were merely emotions recollected in tranquility.

Seemingly uninterested in providing time for that short "quickie" between sets, there were two orchestras to make continuous music for dancing and promenading. Surrounded by a throng of parading personified peacocks with objective "A" being to whisk senorita as far from mamma's eyes as possible, dancers swayed and swirled, jumped and dipped to the variety of music emanating from the bandstand. Positive then and there that all Mexicans were frustrated jitterbugs, I accepted all invitations to jive Mexican style. It seems that there are twenty-eight States in Mexico to match our forty-eight, and not only does each State have its own particular dance form, but each community has a dance and there are different dances for each religious and secular festivity. Since Mexico City is so cosmopolitan, I suppose, no ball can go by without attempting to represent most of the communities and States with their individual terpsichorean styles. And what's more, there are few Mexicans who sit out a dance simply because they lack the knowledge of the particular dance form. At least my escort was not of that caliber. Oh how we danced

Impressions of the Mexican scene on these pages by artist Averill Tibbels of folk group dances Los Inditos, Los Sombradores, and Los Matlanchines, representing three of the hundreds indigenous to Mexico's provinces.

The illustrations by courtesy of A. S. Barnes, publisher of "Legends and Dances of Old Mexico" by Norma Schwendener.



MEJICO

that night. If there had been such a thing as a Mexican fantastic, I suppose we would have tripped that too! !

There were the Jarabe, La Bamba, Gene-Kelly Chiapanecas, many paso dobles, and dances they swore were American fox trots. There was even a fast dance during which all the men barked at each other. It had to do with the State of Chihuahua from which come all those funny little hairless dogs. And then when the orchestra had no new dance to offer, why they started all over again!

Sure enough, right in the middle of the morning, the rains came! Like the kingdom that swore their little king had clothes on merely because no one wanted him *not* to have clothes on, all went on dancing as madly as ever just as though water weren't pouring down from between the canvas strips. With the air of eat, drink, and be merry, for tomorrow you die, all ignored the wet walls dividing the floor into strip-patterns and continued to bounce and glow as though the elements were not at all upon them. The Ball of the Chemists was a bold introduction to the music and dance which is the life of Mexico both during the day and after dark.

Before I left Mexico, I had many an opportunity to see both American and European influenced dancing as well as come in contact with music and dance so indigenous to Mexico that it seemed to grow as the cactus — hardy and as unchanging as the very soil. Down in tropical Acapulco where the stars themselves seem to dance atop the ocean waves, I had the pleasure of being the guest of the lovely Hotel El Mirador, owned and managed by genial Carlos Barnard. One evening, after a cup of tea at the Barnard homestead, "Rancho Alegre," not far from the hotel, Carlos announced that he was going to escort a group of us up into the mountains away from the sea to visit a small village which had never before entertained an American. Excited and curious, I eagerly accepted his invitation to exchange invisible calling cards with the inhabitants of Santa Cruz. Carlos' purpose in going was to observe the progress of a schoolhouse he had had built to aid in combating Mexican illiteracy. The school was in fine shape and the men of Santa Cruz were fast learning to read and write. Wishing to show gratitude to their benefactor and to take the opportunity to welcome into their midst a strange Americana, they sat us down at a table in the center of the school's main classroom and in no time at all had it heavily laden with a Santa Cruz repast. We, the guests, ate first of the chicken and barley-doux, after which the men of the village sat down to be served by the women. While not busy serving, women stood back in the shadow of the doorways or outside peering through the windows, with their little naked children hanging for dear (*continued on page* 37)

IN MEMORIAM:

Less than a decade after the passing of two masters, we pause to

MIKHAIL MORDKIN: Pioneer in the BALLET BUSH COUNTRY

by Dorothy Barret

IF ANALYSTS were interested in charting the course of the present ballet bull market, they would no doubt find that it started back in 1910 when Mikhail Mikhailovitch Mordkin made his debut in this country. They would also find that even when sentiment was decidedly bearish, this man exerted a strong bullish influence that turned the trend upward.

When Mikhail Mordkin appeared with Anna Pavlova at the Metropolitan Opera House on the night of February 11, 1910, it was like opening in a wilderness. The various Ballet Russe companies that we know were not yet born, and even the Diaghileff troupe was not to come to America for some six years, though glowing reports of its first season in Paris were drifting across the Atlantic.

It is difficult to imagine New Yorkers unused to ballet. But not so difficult to imagine is the impact with which Russian ballet burst upon them on that first first night of all.

Mordkin from Moscow and Pavlova from St. Petersburg dazzled a new world which had never before seen the wonders of the old. Across the steppes and over the sea these two had come, and they did not stop until they carried their art to the farthest reaches of the (*Please turn to page* 47)

MORDKIN at the beginning and at the end of the road: Above, as a youth in Moscow, in the costume of a Don Cossack, on the right, one of his last roles, in his own "Voices of Spring", with Patricia Bowman. One of the last pictures ever taken of Mordkin.

A TRADITION

recapitulate: MIKHAIL FOKINE 1880-1942—MIKHAIL MORDKIN 1880-1944

MIKHAIL FOKINE: The Man Who Gave Ballet Its Future

by Michigan Kroll

IT TOOK A DANCER to prove to the balletomanes of the world that the dance is the thing — not the dancer. Artistic integrity was his weapon and with it he fought three centuries of tradition. Today — six years after his death — HE is a tradition. His name — Mikhail Fokine.

If the ballet you see today has a story to tell — if the dancers use their shoulders, arms, wrists, fingers with natural, though studied grace, it is because Mikhail Fokine made the traditional "pas" the servant of the plot, not its master. "On your toes" was not "on with the dance" for Fokine. And the hand on the heart, the suddenly lifted, heavy eye-brow, the pause after a "pas" (deliberately designed to draw applause) accepted by ballet audiences from Paris to Petersburg as "traditional," offended Fokine even when he was as young as any of the dancers in a chorus.

"This is classical. This is traditional," he was told. "This is the perfect technique."

All appeal of ballet then was to the eye and all eyes were on the legs of the dancers, usually only on the toes. And young Fokine found it hard to believe that all artistic expression could, or should be, encased in the hard shell of a pink satin slipper. (*Please turn to page* 49)

This is a self-portrait by Fokine, painted when he was still a dancer at the Maryinsky.

Fokine studying score in preparation of his last work, the incompleted "Helen of Troy" in Mexico City, 1942. He died a few months later.

The young dancer Mikhail Fokine in Hussar costume for the ballet "Coppelia", danced at the Imperial Theatre in Petrograd, circa 1905.

Group of Shankar's pupils in rehearsal for performance in the new Indian People's Theatre.

The Hunter and the Huntress — by pupils of Shankar.

Nationalist Government Favours Use of Modern Social Themes as Basis for New Hindu Ballet

Mythological theme: the courtship of Radha and Krishna — to make way for enacting of modern Indian social themes.

HINDU DANCE

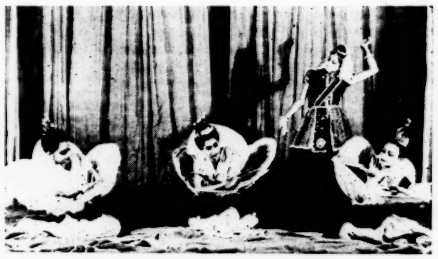
to shed mantle of mythology says New Delhi

The new nationally conscious government of India is doing much to forward a people's culture and at least in the possession of an artist like Uday Shankar, it affords Hindu dance every chance for glorious expression. Shankar has not been seen in the western world for nearly a decade, but by no means is this superb artist inactive. For many years the head of a great school in Almora province, and more recently the producer of a film fantasy, "Kalpana" Shankar has augmented his activities to include the supervision of the dance in the Indian People's Theatre, founded a year ago to revive and encourage the use of folk themes in dance, music and song.

Shankar's ballet "Rhythm of Life" depicts the political and economic conditions in his country, an appreciable departure from the themes in mythology into which he used to delve for material. Shankar is using such other modern themes as the position of labor and the effect of machinery on the lives of the Hindu people.

It is not hard to see from a study of the accompanying photographs taken at the Student's Theatre in New Delhi college that the Hindu mythology is far from dead, that the ancient myths are vital enough to survive any phase of modern nationalism.

"The Lotus and the Bee" — by pupils of Shankar.



A ballet: "The Lotuses" — by pupils of Shankar.

Viennese Choreographer

by LILLIAN MOORE

Erika Hanka, ballet mistress at Vienna's State Opera, tells a tale of hardship and courage to an American inquirer.

ERIKA HANKA, ballet mistress and choreographer, Vienna State Opera.

IN HER attractive apartment in the Hochhaus, Vienna's eleven-story "skyscraper" Erika Hanka sipped a cup of good Viennese coffee as she spoke of her work at the State Opera.

"As in almost every opera house, principal emphasis here is placed on the singing, on the operatic works, rather than on ballet, and it is a constant struggle to accomplish anything creative in the dance field. In spite of this, we manage to have a ballet evening almost every week, and to produce a number of new books each season."

We spoke of Stravinsky's *Petrouchka,* which Hanka had recently staged. In her version, the crowd scenes are particularly well handled, and the mass movement seems a vital part of the dramatic action. Hanka has not attempted to alter the outline of the story, as it is presented in the original Fokine ballet, but has arranged her own choreographic patterns to follow the same theme. It was interesting for an American observer, who had often remarked the careless, slipshod manner in which the Stravinsky-Fokine masterpiece is revived in the States, to see how fresh and new it seemed when executed by dancers to whom it was an exciting novelty. Julia Drapal as the Ballerina, Erwin Pokorny as Petrouchka, and Carl Raimund as the Moor, were technically sound and most convincing in their dramatic sincerity.

"I think that dancing is capable of expressing any emotional situation," continued Miss Hanka, "but I do not think it should attempt to delve into philosophical discussion, or even into the complicated mazes of psychology. However, dance is quite capable of telling a story with psychological implications, as in Hindemith's *Nobilissima Visione.*

This ballet, known in the United States as *St. Francis,* and seen there with choreography by Leonide Massine, was another recent production at the Staatsoper.

"Personally, I found it extremely stimulating to work on the Moussorgsky suite, *Pictures at an Exhibition.* The varied themes suggested by this music offered the opportunity for scenes of striking contrast, and I especially enjoyed directing this little ballet."

Miss Hanka's treatment of this music differs widely from the Nijinska version familiar in America. Against a black back-drop, hung with actual oil paintings of the scenes depicted in the orchestral suite, the dancers enact quite literal interpretations of each picture.

"Are there many other ballets in your current repertoire?" I queried.

"Oh yes, we have Delibes' *Coppelia,* and a little comedy ballet called *Tito's Feuerfuchs,* with music by Johann Strauss. Perhaps you saw *Austrian Peasant Wedding* last week."

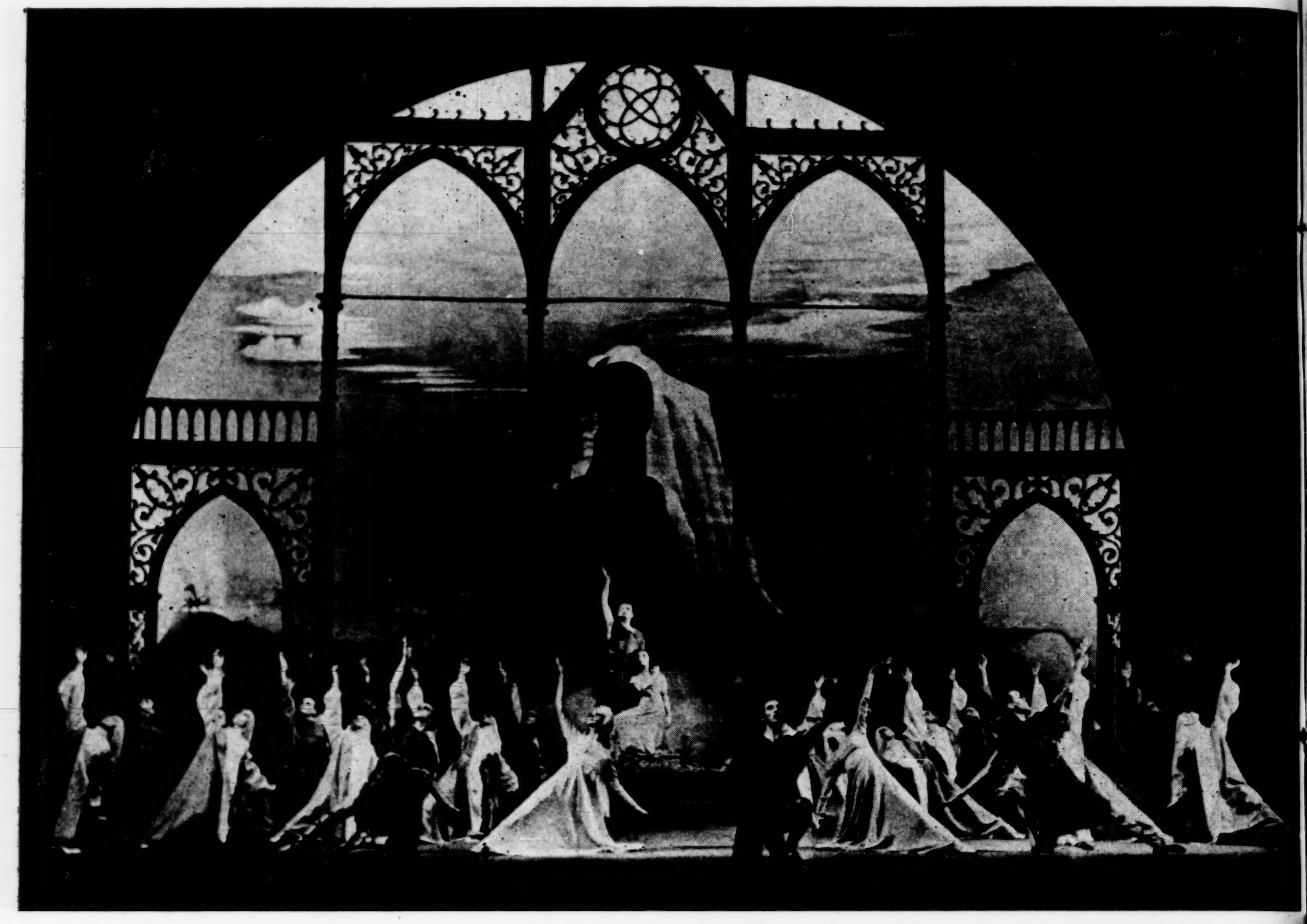
I nodded. It had been a charming presentation of attractive and authentic peasant dances of the Austrian countryside.

"We like to keep this in the repertoire," smiled Miss Hanka, "because it gives such a true and lively picture of our fast disappearing peasant customs."

Erika Hanka is herself a native Austrian, born in Graz, south of Vienna. On the day of our conservation, she had just returned by bus from a week-end visit to her parents, who still live there. Her short brown hair was tucked under a turban, and she wore sturdy Austrian boots which still did not succeed in hiding the well-developed curve of the typical dancer's leg. Her clear-cut, strong features shone with eager vitality as she spoke of her present work and past career.

Originally trained in classical ballet, Hanka also had a thorough grounding in modern dance in the schools of Mary Wigman and Kurt Jooss. Her own choreography shows the stamp of no particular master, although she danced for three years with the Jooss Ballet. It was with this company that she visited the United States.

"I wanted to travel," she admitted laughingly, "and that was my principal reason for remaining with Jooss so long. I should have broken away earlier, to work as an individual and creative artist."



Scene from Hindemith's "Nobilissima Visione" (St. Francis) performed at Vienna State Opera, choreography by Erika Hanka. In center: Carl Raimund as St. Francis; Lisl Temple as Lady Poverty.

Viennese Choreographer (continued)

In 1938 she did leave the Jooss company, going first to Essen and then to Hamburg, as choreographer of the opera. Called to Vienna in 1942, to help revive the dying traditions of the famous Staatsoper Ballet, she is now in her fifth active season in the city on the Danube. (The opera was closed from early in 1944 until May 1945, when it was re-opened by the Russians who had taken the city.)

"We had quite a time getting ready for our first performance under the Russians," recalled Miss Hanka. "They entered the city on April 10, 1945. The Staatsoper opened on May 1, with Mozart's *Marriage of Figaro,* and we gave our first ballet performance just one month later. You must remember that all our costumes and sets had been destroyed in the bombardment of Vienna, and all the dancers had been forcibly drafted into either the army or the fac-

American Correspondent-Dancer Finds Post-War Difficulties No Hindrance To development Of Ballet In Central Europe

tories. Nevertheless, we managed to scrape together the materials for our performance. We gave *Coppelia*, Mozart's *Les Petits Riens*, and Rimsky-Korsakov's *Cappriccio Espagnol*. Every new costume had to be sewed entirely by hand, because we were afraid to bring our sewing machines out of the cellar where they were hidden—they might have been confiscated."

Even now, the dancers of the Staatsoper have to work under great handicaps. Their only rehearsal room is in a damp cellar. They are allotted only two pairs of ballet shoes a year, and any additional ones have to be purchased on the black market, at 80 shillings a pair. When one considers that the dancers receive from 150 to 200 shillings a month, it is easy to see that not many black market slippers can be bought!

All the dancers are trained in the Staatsoper's own ballet school, where there are three teachers in addition to Miss Hanka: Adele Krausenecker, Kisa Dirtl, and Willie Franzl.

Hanka's choreographic style demands a firm classical technique, for, (unlike her teacher, Jooss) she believes in employing all the resources of the ballet, including *pointe* work where it is appropriate. She thinks that costumes and settings should enhance the balletic action by establishing the proper background mood, but should not be too violently conspicuous. In Austria, as in Germany, the progressive modern painters are seldom called upon for ballet designs. The most talented young musicians, however, are rapidly turning their attention to ballet composition.

Gottfried von Einem, whose opera *Danton* was given at the Salzburg festival last year, has written a new ballet called *Turandot*, and young Alfred Uhl also has one nearly completed.

"One of our most ambitious recent ballet productions," explained Miss Hanka, "was *Johanna von Zarissa*, by the brilliant composer Werner Egk. It was danced by Hedy Pfundmayer and Harald Kreutzberg. Egk has recently completed a new ballet on the *Faust* theme. We hope to produce it in a season or two, but it will be a work of major proportions, and can't be rushed. I hope it will prove to be my masterpiece."

Carl Raimund and Julia Drapal as Petrouchka and the Ballerina in the Erika Hanka arrangement of "Petrouchka" (Stravinsky) performed at the Vienna State Opera.

Group of dancers from ballet "Pictures at an Exhibition" (Moussorgsky) performed at Vienna State Opera, with choreography by Erika Hanka.

An Introduction to Ballet History

Chapter 12

The Development of the Ballet 1930—1945

by A. E. Twysden

DIAGHILEV died in 1929 leaving no successor, for which reason there is a gap in the development of ballet, at least as far as traveling companies are concerned, although it was during this interval that the foundations of another state ballet were laid.

In 1931 Miss Lilian Baylis of the "Old Vic" Theatre in London engaged one of the Diaghilev dancers, Ninette de Valois, to form a small ballet company to dance in the operas which she was then producing. The ballet worked well and soon proved capable of giving one complete performance each month and soon both opera and ballet were transferred to the newly re-opened Sadlers Wells Theatre in Islington. In 1932 the company gave a short London season with Alicia Markova as ballerina and Anton Dolin as her partner.

In this same year developments were also occurring in Monte Carlo, where Rene Blum, director of the Theatre Royal had already, in 1930, collected a small company of dancers for the annual winter season on the Riviera. To him came a Russian, Colonel de Basil, director of a traveling opera and ballet company, and finally the two ballet troupes were combined as the Ballet Russe de Monte Carlo, which name belonged to the company of Rene Blum.

In 1933 they appeared in London at the Alhambra Theatre for a three week season which ran into four months of crowded houses and it was followed by a New York season in December of that same year. Next Spring (1934) came an engagement at the Royal Opera Covent Garden, followed again by an American tour, and for some years the company divided its time almost equally between Europe and America with great success. But within the organization matters were not running smoothly; in 1936 Rene Blum and de Basil parted company and Blum retired to Mone Carlo to reorganize his ballet. Meanwhile, the other troupe appeared as Col. de Basil's Ballet Russe.

Blum's company was of course based in Monte Carlo during the winter and early Spring but during the remainder of the year it toured Europe, and at one time South Africa with Vera Nemchinova as ballerina. To her succeeded the American, Nana Gollner.

Leon Woizikovski, the great character dancer, also broke away to form his own company, but later rejoined de Basil, taking an augmented company to tour Australia and New Zealand.

During most of this period the "stars" of the de Basil company were Alexandra Danilova and Leonide Massine, supported by the so-called "baby" ballerinas, Toumanova, Baronova and Riabouchinska, with the male dancers Lichine, Petroff, Jasinsky and Zoritch. Further trouble was brewing which came to a head in 1937 when Massine left the company in order to become choreographer and *maitre de ballet* of the Ballet Russe de Monte Carlo which had been augmented and greatly increased by a newly formed American association, directed by Sergei Denham. When the Monte Carlo company opened in 1938, it comprised all the best dancers of the day: Danilova, Markova, Toumanova, Slavenska, Theilade, with Massine, Youskevitch, Eglevsky, Zoritch, Guerard, and Franklin.

Col. de Basil's ballet appeared that Spring in London and again in 1939, when it appeared under the name of "Educational Ballets", in the hope of (*Please turn to page* 33)

The Offering of the Bread and Salt. Historic scene in foyer of ship which docked at New York in November, 1933, bearing the company of Colonel W. de Basil to America. S. Hurok offers the bread and salt, an old Russian custom, to the guests, Col. de Basil (left) and Leonide Massine.

escaping the entertainment tax.

The Ballet Russe de Monte Carlo gave two London seasons in 1939 and in the winter of that year toured the States from coast to coast. In the Spring of '39 they went from Monte Carlo to Florence for the May Festival and thence to Paris where they appeared at the new Theatre de Chaillot. The London engagement was booked for September at Covent Garden but had to be cancelled owing to the outbreak of war.

It was during this year that a new venture was launched in the United States by Lucia Chase, a pupil of Michael Mordkin. Her company, the Ballet Theatre, which was conceived as a purely American experiment, quickly took unto itself two Englishmen, Anton Dolin and Antony Tudor. Ballet Theatre's first season at the Center Theatre in New York in 1940 proved a great success.

The Ballet Russe de Monte Carlo reassembled in New York in 1939, just in time to open at the Metropolitan, and in the following Spring, toured South America, visiting Rio de Janeiro, Sao Paulo, Montevideo, Buenos Aires, Rosario and Santos for three months.

From 1940 until the end of the war, both Ballet Theatre and Ballet Russe de Monte Carlo gave their Spring and Fall seasons in New York either at the Metropolitan Opera or at the newly re-converted City Center of New York. Both did yearly coast-to-coast tours and in the summers played at the Hollywood Bowl or the Lewisohn Stadium. In 1946 Col. de Basil's Educational Ballets arrived from Australia under the new name of "Original" Ballet Russe and played in various towns during the Fall; they finally played a season at the Metropolitan.

All the companies suffered greatly from the war, in particular from the loss of male dancers to the Army and Navy, which obliged them to produce smaller ballets, requiring a larger proportion of female dancers, and to shelve, temporarily at least, the larger and more exacting productions.

All the companies mentioned represent a new development in ballet history, since they are commercial companies depending for their very existence upon the box office.

The effect of this type of company upon the art of ballet with its advantages and disadvantages will be be discussed in the next chapter.

To be concluded

The Mantle of Diaghilev — and the number of those who have tried to put it on becomes greater with the passage of the years since 1929. In this Alex Gard drawing (from "Ballet Laughs". Chas. Scribners Sons, 1941) reading from left to right, a quartette of 'Diaghilevs of today' model the mantle: Col. W. de Basil (Original Ballet Russe), Sergei J. Denham (Ballet Russe de Monte Carlo), Lincoln Kirstein (The Ballet Society), Lucia Chase (Ballet Theatre). Drawing reproduced by permission of the copyright owners.

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5AA I Know That You Know
5B Liza (Stop Time)
5BB Who (Stop Time)

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L'Opera de PARIS

continued from page 19

Opera, making ready to transport sixteen ballets, 45 artists, scenery, costumes complete, and two orchestra directors. The dancers are delighted. They are rehearsing night and day in addition to their regular Paris repertory schedule. They wish to make sure that every minute detail of their performances is regulated to insure an enthusiastic reception in America.

The Ballet's voyage is a gesture of good will in a cultural exchange between the two continents. France sent its collection of priceless tapestries to New York last year. This year, the Ballet is to ring up the curtain for American and Canadian audiences to judge the European standard of classical dancing and choreography.

Lido, Paris

Informal portrait of Yvette Chauvire, principal dancer of the Opera de Paris, in her dressing room after a performance.

L'Opera de PARIS

continued from page 17

of the Opéra during the reign of Louis XIV. We hope that, come September, the corps de ballet will not fail to include M. Bouchéne's sets and costumes in their trunks, and keep their legs well limbered in the variations of this Divertissement.

It is no secret that the dancers of the "Académie Nationale" have been invited to New York in connection with the celebrations of the founding of the city. However, they are not to dance at the Metropolitan Opera House as would have seemed fitting for a company with their reputation and tradition. Their performances will take place at the City Center, which belongs to the City of New York. This is a large theatre seating 3,000, but with a not too well-equipped stage. One wonders whether the Paris Opera ballet with its high standard of production and performance will be able to do itself justice under such conditions.

After their New York engagement, the Paris ballet will give performances in Boston, Philadelphia, Washington, Chicago, Quebec and Montreal, returning home just in time to permit the corps de ballet to present themselves for the annual dance examinations which are held every November at the Paris Opera and which are the basis for promotions and salary increases for the members of the corps.

L'Opera de PARIS

continued from page 15

stage, and on special occasions the back of the stage is opened so that to the audience the Foyer seems part of the stage itself, while the wall of mirrors at the end reflects back all the gilded columns and decorations of the Foyer as well as the decor of the stage. The most recent event for which this effect was staged was the Gala Performance in honour of Princess Elizabeth and the Duke of Edinburgh last May.

Before leaving the Opera we must visit the adagio classes of Mr. Serge Lifar in the Rotonde. These take place on Mondays from 9:30 to 10:30 for the junior dancers, and from 10:30 to 12:00 for the seniors, including the Etoiles. After a short "barre" the adagio begins. Lifar is a strict and thorough teacher, paying great attention to each couple in turn, showing the younger dancers how to lift or be lifted, reproving and correcting the faults of the seniors. This is one of the most interesting classes to watch. In addition to teaching, Lifar conducts all the Ballet rehearsals, and finds time to write books on both technique and ballet history. His "La Danse", (in translation "Ballet, Traditional to Modern"), "Giselle", and "Carlotta Grisi" are well worth reading.

To resume then, a pupil entering the school may expect to receive six or seven years of free schooling and dance training, after which, as a member of the Opera ballet, he or she is paid at union scale, rising with each grade, and a good dancer can rise a grade with each yearly examination, until the stage of "grand sujet" is reached. From thence forward progress is naturally slower. At the end of their career on the stage dancers are eligible for the position of teacher, either to the ballet itself or else in the school. Many of the former Etoiles and grands sujets are thus employed at the present time.

Those who are interested in the manner of life and the tradition of the Opera ballet and school should take the first opportunity of seeing the charming French film "Mort du Cygne", known in America as "Ballerina". The story is based on the custom of the "rats" in the school of choosing a "petite mère" for themselves from among the dancers in the actual ballet, (coryphée, grand sujet, Etoile — it matters not) who is expected to sympathise with and encourage the efforts of the little "rat". The film was taken in the Opera class rooms and on the stage, under the supervision of Serge Lifar, with Yvette Chauviré, now an Etoile de l'Opera, and Mia Slavenska as the stars.

The French ballet has made enormous progress during the last fifteen years, and the credit for this must go to Serge Lifar, who from the moment of his appointment as Maitre de Ballet in 1930 until the present time has worked, and is still working untiringly for the advancement of the Opera ballet.

LETTERS to the Editor

continued from page 6

Rebuttal

Dear Madam:

Having been in Europe for the past three months, I had neither read nor heard anything about Mr. Denham's (Ballet Russe de Monte Carlo) proposed Ballet School in Texas until I saw Mrs. Sherwood's letter in this issue (August) of Dance Magazine.

I gather from the letter that Mr. Denham wishes to establish a school on the lines of the great ballet schools of Europe, where the pupils receive a specialized education to fit them for a stage career.

Pupils enter such schools at the age of eight years and remain for eight to ten years according to the school. Since the actual dancing instruction occupies only one or two hours each day there is plenty of time for general education.

The general subjects are taught by qualified instructors (not by dancers!) as are the special subjects, languages (especially French), aesthetics, history of Music, Dancing, Art and Costume, Mythology, Mime and the useful and necessary art of makeup, **none of which, I suspect, figure in the curriculum of the Houston Board of Education, since it does not concern itself with the turning out of stage artists.**

With regard to "manners and deportment" I am inclined to think that Mr. Denham had in mind "stage manners" and "stage craft" which are of great importance to a young dancer.

I believe that the selection of Houston as one of the sites of such a school is a subtle compliment to the traditional manners of the South, as providing a better nursery for young artists than the "rude" North.

Yours sincerely,
A. E. Twysden
New York City

★

Dear Sir:

Congratulations! to DANCE — for publishing the article **"Dancing Can Be Dangerous"** by **Milton Feher** in the **July** issue.

The dance teacher and student should be conscious of posture, relaxation and development of the body, and it is fortu-

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nate that we do have Dance Magazine and a teacher like Mr. Feher who are willing to share what may even be the beginning for some teachers and students, the fact that dancing is much more than just being able to get a pupil to learn steps in any fashion, **not caring what may be happening physically and even mentally.**

I hope we are able to have more articles along this line and I will be reading and selling DANCE Magazine whenever possible.

Sincerely yours,
Georgia Gay
Columbus, Ohio

★

Dear Sir:

With a great deal of anticipation I await my copy of Dance Magazine. In Hawaii we feel a little removed from the United States proper and the contact I receive from your magazine is indeed a joy. My students also receive additional inspiration by reading it from cover to cover.

I was tremendously interested in the article by Constantine in the June issue regarding "Dilemma of the Concert Dancer" as I have just concluded a tour of the Islands of the Hawaiian group and I am preparing to leave for a mainland tour in September. The problems related by Constantine were certainly realistic. I find in presenting the solemn classic Hawaiian Temple dances a great deal of audience unrest, due to lack of understanding of ancient Polynesian dance forms. As on the mainland, the glittering cellophane skirt brings "ohs" and "ahs', but the dignity of the kikepa and holoku are inspiring.

I strive constantly to help the newcomer to the Islands understand the culture and wealth of folklore contained in the various hula types, for the true Hawaiian hula is not a casual wiggle accidently placed, but a classic art, intended by the Hawaiian as a constant means of keeping the imagination in living touch with the legendary past.

Very sincerely yours,
Winona Kapualiohia Beamer
Honolulu, T. H.

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Paul Szilard, Hungarian dancer and choreographer, muses beside the shore of the lake at Old Forge, N. Y., where he is engaged as dance director this summer at the Rondax Creative Arts Center.

EL SALON MEJICO

continued from page 25

life onto their skirts — as curious as their mothers of the stranger in their midst.

During the meal, the town band stood outside on the porch and serenaded us with such volume that my tummy continued to digest to the rhythm for days afterward. Never having found it necessary to employ music, their aim seemed to be not so much tone quality as volume, and how those round brown cheeks puffed behind those shining brass instruments!

After dinner there were speeches of welcome by the leaders of the village and toasts in honor of Carlos and his American friend. Then the town band struck up again and the best terpsichorean in Santa Cruz invited me to dance the first Jarabe Tapatio with him. I accepted and out onto the schoolhouse floor we swirled to dance around a sombrero while the villagers both inside and out clapped out the rhythm and sang. A marinera followed with everybody dancing and I can still see Carlos swaying 'round and 'round the schoolroom with a bashful little Santa Cruzer, chubby and tan with long thick braids, in a pink dress, and barefoot.

It was in the very wee hours that we turned to go. The good people of Santa Cruz lighted lanterns and accompanied us halfway down the mountainside, singing and lighting us on our our way. The reflections on the faces on both sides were happy and the melody of the whole evening is one which I shall never forget. Mexico is a friendly place. It is a place where business hours and fiesta minutes have built a nation equal to any of the countries on earth.

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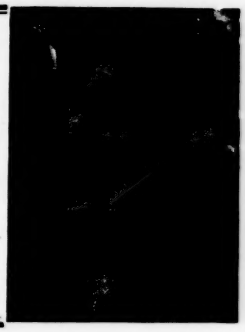

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Lisan Kay has been engaged by Michael Meyerberg to do the choreography for **"Lute Song"** at His Majesty's Theatre in London. There is a tentative opening date at the end of September. . . . **Iva Kitchell** is bracing herself for a colossal tour which will take her around the country from October, 1948 to April, 1949 with only a brief respite at Christmas. . . . **Mary Kathryn Martinet** and **Marc Beaudet** have been engaged to dance in the Charles Wagner pocket opera edition of Gounod's "Romeo and Juliet". They will not only create the dances themselves, but they are the entire corps de ballet and soloists combined. Love **that pocket ballet! . . . Ana Ricarda** is vacationing in Spain this month prior to her October appearances at Covent Garden Royal Opera House as soloist in the operas "Carmen" and "Traviata" . . . **Nora Kaye** of Ballet Theatre, at the announcement that Ballet Theatre was at liberty for a few months, hopped the first boat she could get to England. Hurry, hurry, hurry . . . The diminutive Dresden doll known as **Martha Coleman,** assistant to William Kolodney at the 92nd Street "Y" is off to marry a prof at Brown (U.). It is predicted that the attendance (male) at the Y will fall off sharply as a result of her desertion. So sorry, boys . . . **Pearl Lang's** marriage to **M. Johann** is also imminent, but she will not leave the Graham company after the Event . . . **Robert Bell,** presently a member of Colonel de Basil's Original Ballet Russe, was married to Mme. **Genevieve Besseteaux** in Paris on July 20, 1948 . . . To come back to a local friend, **Jimmy Selva,** the always smiling and popular dance shoe maker, up and married the gal who has been his secretary for the last 16 years, Rose Kay, on July 16th in New York City. Much to their surprise, because they thought no one was interested, every visiting dancer and teacher in New York this summer made quite a fuss over their nuptials, By way of acknowledgment of their appreciation, the Selvas played host to groups of teachers at three of the big conventions this summer, at the D.E.A. in New York, the D.M.A. in Washington, and the A.S.T.D. in New York. For the last named group they gave a gala dinner at the Press Box . . . **Phoebe Engel** has deserted the Met ballet for Mia Slavenska's Ballet Variante . . . **Igor Schwezoff,** dancer, choreographer and author of the "Russian Somersault" (or "Borzoi") has returned to the United States after a year and a half in Rio de Janeiro, where he organized and directed the Ballet de Juventude

Continued from page 11

(Youth Ballet) to resume teaching in New York City. Schwezoff has brought with him several outstanding dancers from Rio who will be members of his staff. For the Ballet de Juventude he created, among other works, "Concerto Tragico" (to Addinsell's Warsaw Concerto) in memory of **Julia Horvath** who was killed in a plane crash on her way to South America to join his company last spring . . . It is not generally known that a star member of the Ballet de Juventude, American

Angelo Grimani, choreographer and leading dancer at the National Opera House (Olympia Theatre) in Athens, Greece. He has danced at most of the opera houses of Central Europe and is known for his successful ballets "Pramateutis" and "Andromeda".

born **Holland Stoudenmire,** of South Carolina, is here in New York, studying quietly and bending over backwards to avoid publicity, a frightful error in a ballet dancer. Stoudenmire, over whom all Brazil went into raptures, had an unfortunate accident in Rio last year, which put him on the sick list for a few months. He left Rio in November, 1947 and is now dancing better than he ever did when he was there, according to those who should know . . . That was **Alexandra Denisova** and **not** Cyd Charisse who danced the Pagan Dance in "On An Island With You" (M.G.M.). Nothing like setting the facts straight. **Cyd** bumped her knees and had to drop out and was replaced by **Denisova,** who, of course, was **never** credited. **Denisova** is currently appearing in Bobby Clark's **"Sweethearts"** . . .

Yolanda Lacca, formerly with Original Ballet Russe, has just hooked a straight part in Columbia Picture's "The Lovers", which will star Cornel Wilde . . . **Annette Kellermann,** who came all the way from her island-kingdom off the coast of Australia to arrange about the filming of her life story in Hollywood, will meet her niece, dancer **Mimi Kellermann,** whom she hasn't seen in a dog's age, in California. We'll take bets Mimi plays Annette in the film . . . **Eddie Phillips,** the reddest red-head dancer in captivity, who spent a year and a half after he got out of the Navy trying to break into any job on Broadway, now moans that he doesn't know which job to take first. Ain't it the truth? It never rains but it pours. After copping a job in the line of "Finian's Rainbow", Eddie was offered a principal part in the new musical "Love Life", whereupon the producers of Finian's tried to lure him back with the understudy role to the Leprechaun. Let that be a lesson to the kids who can't seem to get into anything. All of a sudden, you're deluged . . . **Boris Runanin,** who did a two-year stretch in "Oklahoma" has moved over to "Inside U.S.A." . . . **Paul Valentine,** erstwhile Russian ballet dancer known as **Valentinoff,** who did a turn for R.K.O., went back into the groove for a turn at ballet. He was the producer of a Concert Variety Show at the Mayan in Los Angeles. Among the other concert acts, **Valentine's** wife, **Lili St. Cyr,** did a dance of the seven veils arranged by Val . . . **E. Harrison Naylor,** the nomme de plume of British novelist, **Winifred Carter,** (author of The Enchanted Cup, High Fever, The Queen Who Kept Her Head, etc.) writes us she has just finished a new novel called "Natasha — Ballerina", most of it based on the stories she read in DANCE Magazine. Natasha will be out in 1949 . . . **A ballet slipper made from colt skin!** Neigh, it can't be. But it is, says Mark Deitsch of Prima, because **Prima** is making them, a shoe with the flexibility of kid, and the durabilty of horsehide, made possible by a secret process closely guarded in Prima's home town of Columbus, Ohio. Mark didn't say whether a coltskin ballet slipper would guarantee you could get to the finish line faster than you could in a kidskin slipper. You still have to do your own jogging along . . . The **Miriam Ford** who is now touring the country in a song and dance act is the daughter, none other, of the well-known and genial **Maxie Ford,** once called the "father" of the chorus line (he used to put on more than 80% of chorus line routines a decade ago). He is now teaching in Carnegie Hall . . . This is to inform you-all that **Carnegie Hall has had its face lifted — a rich old mulberry colour.** Even the old brown walls on the street had had the steam treatment. Now, if they only had a stage large enough for dancers to perform . . . **Praveena** and **Nataraj Vashi** danced at the Hotel Waldorf Astoria on August 15th at a tea given by the India League of

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America to celebrate the first anniversary of the independence of India and Pakistan . . . **Valentina Belova,** formerly ballet mistress at the Royal Opera House in Antwerp, who has spent a little over a year here in America, is returning to the Opera in Antwerp early this month, where she will resume where she left off early in 1947. **Michael Charnley,** a dancer in "Inside U.S.A." sails with her to appear as first dancer at the Antwerp Opera . . .

British Information Services has given permission to D. D. Livingston to distribute the film **"Sadlers Wells Ballet"** from the "This Is Britain Series", and the picture has been made available for the first time in 16mm form for educational and home use. The film follows the training of students at the British state-supported theatre from children's beginners classes through graduation into professional companies of Sadlers Wells and Covent Garden . . . **Theatre Dance, Inc.** will preview the work of a number of choreographers, a selection of which will be shown publicly at the Studio Theatre in October . . .

The Kids from Seville, **Rosario and Antonio,** appeared for a limited six-time-a-week engagement at the Municipal in Buenos Aires, their first appearance there in ten years, dancing to sold-out houses and the highest admission fees charged in Argentinian dance history. The Kids will dance in Montevideo, Uruguay and Santiago, Chile, return to Buenos Aires for two farewell performances at the Colon Opera House and then sail back to New York . . . "Heaven on Earth" opens in New York on September 16th with a tap chorus, featuring dancers **Dorothy Jarnac, Dorothy Keller, June Graham, Steve Condos, Richard D'Arcy, Danny Drayson, Billie Parson** and **Jack Whitney.** The dances were directed by **Nick Castle,** with the assistance of **Loretta Jefferson** and the producer proudly asserts that the dancing is a departure from musical comedy ballet and a return to the lusty type of tap dancing that used to be so typical of musical comedy . . .

And not least; the ballroom fad of the month, The **Egyptian Balloon** dance. Balloons are tied to the ankles of dancing partners, the object being to break the balloon of your opponent. They are perpetrating this one in Kansas City where they recently tried on and discarded the Hurdle dances in the Crown Room. We prefer Your Fadder's Moustache . . . The daily press is the proud sponsor **collectively** of ignoramuses who know nothing about dance and care less, like Jack Lait of the **Daily Mirror,** who takes his cue from the bad news about Ballet Theatre and the Met as just the time to jump on the bleeding body with savage glee. To quote from his column: ". . . If any reader can translate for me any tangible or derivative inspiration to mankind from either ballet or opera, I shall be delighted to transmit such information to all who read me. Of course, art is supposed to be abstract, elevating . . . That is true where it expressed beauty. I regard neither of the staged manifestations here under discussion as beautiful. So I agree again with the vast majority, which stamps me a culture vulture". A few days after this effrontery appeared, Lait published a reply, much to the astonishment of the writer, the well-known and popular **Eileen O'Connor.** Miss O'Connor's rebuttal was choice. In appearance, a full five feet tall of doll-like mien, Miss O'Connor tore into Lait like an express train. DANCE Magazine publishes the rebuttal of Miss O'Connor and the column that inspired it, in full in our next, the October issue.

It is with deep regret that DANCE Magazine and the many friends of **Vecheslav Swoboda** learned of his passing on August 24th. There will be a particularized story on Mr. Swoboda in the October issue of DANCE Magazine.

THE BALLET SOCIETY, although in possession of the Marquis de Cuevas' International Theatre, will present no new productions in ballet this season. The International is apparently to be limited only to new lyric theatre works. The activities of the Society, which operates as a part of the New York City Center, under the name **New York City Ballet,** will be on view for an **8 week season beginning Monday, October 11th** and **for eight Mondays and Tuesdays thereafter.** It will appear both as an independent ballet unit on these aforesaid Monday and Tuesday nights and as a part of the opera ballet the remainder of the week during the 8 week season.

The direction of the New York City Ballet is the same as that of the Ballet Society, to wit: George Balanchine, Lincoln Kirstein, Leon Barzin.

★

Members of Ballet Theatre who have wasted no time finding another stage are **Melissa Hayden, Paula Lloyd** and **Michael Maule,** who all went into "Love Life", a musical, with choreography by Michael Kidd, and **Isabel Mirow** and **Shelley Farrell,** who have joined the line of "Alfred the Average". This musical has already changed its name twice, and is now called "That's the ticket." It is based on the adventures of a man who sleeps for a thousand years and wakes up in 1948 (yet). Jerome Robbins will direct the dances.

Muriel Bentley and **John Kriza** are said to be contemplating the chic night clubs as a twosome. Any club that gets a twosome like that will be goin'some.

★

The saison of Ballet Russe de Monte Carlo at the Met this month finds some old favorites missing in its ranks.

Among those who have taken their departure are **Peter Deign, Stanley Zompakos, Harriet Toby** (who has migrated to Paris), **Myrna Galle, Merriam Lanova, Tanya Grantseva, Vida Brown, Nora White** (cur-

rently in Italy), **Joy Williams, Constance Garfield** and **Shirley Weaver.**

New faces number:

Nina Novo, Ann Barlow, Helena Seroy, Irma Sandre, Mary Haywood, Eleanor Trieber, Elena Lane, Janice Rohatsch, Joe Saunders, Edward Pfeifer, Val Butlignol, and **Jerry Leavitt.**

We recorded the accession of soloists **Roman Jasinsky** and **Moussia Larkina** some months ago.

Also previously noted, but here recapitulated are the guest stars of the season: **Alicia Markova, Mia Slavenska, Agnes de Mille, Anton Dolin** and **Jose Torres.**

The latter will appear in a single performance of "Madronos" and will also perform a number of his own solo Spanish dances.

Agnes de Mille is to appear in the principal girl's role which she created for "Rodeo".

Danilova, Markova and **Slavenska** are to share the **"Giselle"** role equally during the season.

The four ballerinas **Alexandra Danilova, Alicia Markova, Mia Slavenska** and **Nathalie Krassovska** will appear in the Dolin reconstruction of "Pas de Quatre".

"Love Song", an opus by Ruth Page, will not be given this season, as rumoured.

The only purely new work is a ballet by **Ruthanna Boris,** her second, titled **"Quelques Fleurs"** with a score by Francois Aubert and decors by Bob Davison, who did the decors for Boris' first, "Cirque a Deux".

The revivals include Massine's "7th Symphony" and "Rouge et Noire", restaged by Massine, himself.

★

The GEORGE CHAFFEE Collection on Exhibit

In connection with the first visit of the Paris Opera Ballet to the New World, in honour of the Golden Anniversary of the Greater City of New York, the Cultural Councilor to the French Embassy, M. Rene de Messières, will present, with the collaboration of Mr. **George Chaffee,** a **RETROSPECTIVE EXHIBITION ON THE FRENCH COURT AND BALLET.**

Paintings, sculptures, designs, books and prints of the 16th to the 20th centuries from the ballet collection of Mr. Chaffee will be shown.

The Exhibition will be open to the public weekdays from September 21st through October 20th, 10:00 A.M. to 5:00 P.M. at the Cultural Division of the French Embassy, 934 Fifth Avenue, New York City.

The Music Division of the **New York Public Library** at 42nd Street and Fifth Avenue, **will likewise offer a special exhibit from September 21st through October 20th in honour of the visit of the Paris Opera Ballet,** in a gallery to the left of the main entrance to the Library.

This will be devoted to the **FRENCH COURT AND OPERA BALLET in the age of Louis XIV (1643-1715).** It will comprise books and prints, programs and music scores, etc. of the period, from Mr. Chaffee's ballet collection and from the Archives of

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the Library.

These two exhibitions, running concurrently, are designed to complement one another.

★

CATHERINE DE MEDICI visits Jacobs Pillow

Since this is written before the world premiere of **Ted Shawn's** first major opus in four years, the forthcoming **"Minuet for Drums"**, we can say no more than that advance information gives this Shawn ballet the dimensions of a landslide.

The ballet is based on Stefan Lorant's book **"The New World"** and has a specialty written score by **Richard Malaby** and decors and costumes by **John Christian** (who also dances in it).

"Minuet for Drums" is a reproduction of the picture which **Catherine de Medici**, Regent Queen of France in 1564, **may have conjured up in her own mind** when an account of her expedition to the New World was delivered to her Court by M. de Laudonniere, who reported the landing of the French, the appearance, customs and ritual worship of the natives, and account of the tribal wars. With this story, **as told to the Queen**, Shawn created his ballet. Accordingly, there has been no attempt to authenticate dance patterns, but rather, the choreographer has chosen to build his ballet on what Catherine's images of the tale must have been. (They ought to be rich.)

Comprehensive reviews and illustrations will appear in our next, the October issue.

Ted Shawn himself will dance the role of Saturiba, the paramount chief. Other principal dancers are **Myra Kinch**, who dances Catherine de Medici, **Bunita Braaten** as Charles IX, **John Christian** as M. de Laudonniere, **Gerard Leavitt** as Athore, son of Saturiba, **Edmund La Bacz** as a Sorcerer and **Carol Lynn** as The Indian Queen, wife of Saturiba. Other dancers are drawn from among the pupils at Jacobs Pillow.

★

The CONCERT DILEMMA Again

To quote from **Eleanor King's** statement in the August issue of Creative Dance Journal:

"The past two years it has been the policy (of the UCLA series) to support and further young dancers on the West Coast; so for one season, rather than lose the series they will have (next year) concerts by established artists.

"Speaking as a single dancer, who was invited to open the series in 1947 and 1948, I would like to point out that the methods involved in this season's business management of the concert (speaking for myself) could not possibly fit into the description given above, as evidence of anything except neglectful and unbusinesslike handling of contracts, amounting to NON support and actual exploitation of the dancer. In fairness to other artists I think the facts should be known.

"In instituting the series of our concerts in 1947, UCLA offered no guarantee but a fairly good risk of an 85 percentage of the gross recipts. The first concert netted a

French dancer Janine Charrat, who will be remembered as the poignant and talented child in the French film "Ballerina" of a decade ago, has grown into a beautiful young woman and a mature choreographer. She stands here with composer Alexandre Tcherepnine, who wrote the score for her new oeuvre "Woman and Her Shadow", which is being surveyed by noted author Paul Claudel, former French Ambassador to the United States.

satisfactory sum; there was a fairly good crowd in spite of no publicity outside the dancers' circles, and the University's "Bruin" carried a review. When I was requested to open the second series this year I assumed it would be a better risk than before. At the request of the dance department, I flew to L.A. (at my own expense) to train and rehearse nine dancers from UCLA in parts 1 and 2 of "SHE" (the choreography of Eleanor King) so that group choreography would be included on my solo program.

"The concert was presented March 19th. I left L.A. the next day with a printed program to show there had been a performance. One month later, contracts from the business office were sent for signature, with the encouraging phrase written in: 'Upon receipt of these papers properly presented, we will issue your check.' The signed contracts were returned to L.A. On May 6th I wired the business office asking for an explanation of the delay. May 27th, or **more than two months after the performance, a detailed statement showing an income of $199.75, and "House Staff" salaries of $184.44, among other expenses, and a total deficit of $28.43 was received.**

"Even the smallest colleges in the land handle their transactions faster than the U. of California in Los Angeles. Union and commercial theatres which I have rented for my own concerts do not charge as much for "House Staff" and the student crew backstage at UCLA is all non-union except for one man.

"On July 9th I requested a breakdown on the expense account listing of 'House Staff'. To date I have had no explanation. Twice by letter and once by wire I requested reviews of the performance. **For**

two weeks choreographic work at one of the largest and richest universities in the country I have exactly nothing but a printed program as recompense.

"Any 'established' dancer signing such a contract with such an irresponsible business office will be hard to find hereafter (I hope). For the protection of artists, let UCLA drop their PACIFIC COAST DANCE FESTIVAL until such time as their belief in and conviction about modern dance reaches the point where they can offer a guaranteed check to the artist the night of the performance, as well as pay the student help nearly $200.00 for their changing of lights and pulling of curtains . . . or what **were** they paid for? I would still like to know".

Any rebuttal from the UCLA?

★

The new **Iris Mabry** group work, **"Cult"**, was created at the summer session of Perry-Mansfield School at Steamboat Springs, Colo. and performed on August 3 and 4 on a program also devoted to Miss Mabry's first and much discussed group work, **"Counterpoint"**. Both "Cult" and "Counterpoint" will be seen on Broadway later this year. Her program of the 3rd and 4th were augmented by solos "Witch", "Litany" and "Dream".

Miss Mabry is working on a new group work to which she has not yet given a title. Her compositions are scored and accompanied by Ralph Gilbert.

The Dancers' BOOKSHELF

What happens to an autocratic old ballerina who retires from the stage? Rumer Godden, artful and understanding British novelist, the author of "A Candle for St. Jude" plays with this teasing potential in a powerfully written story concerning the private little world of ballet and the private lives of the people in Madame Holbein's theatre and school in London. Of course, you will know that St. Jude is the patron Saint of Lost Causes — anywhere in the ballet world, fact or fiction, he should find plenty to keep him busy. You who are bewitched by the same enchantment which makes 75 years not enough in which to create enough ballet, as Madame Holbein, the despotic, finds her 75 years insufficient, will weep and cheer with the author for the old ballerina. Holbein is now so old, she doesn't mind anybody knowing her age; her beginnings are lost, even in her own memory. Names and places escape her, but not the magnificent presents, not the remembered applause and successes. When she saw the great old house in London, with its climbing wisteria, she pronounced it "perrfect!" — for the theatre adjoining her projected school. Everything for the theatre — nothing for the house, wailed her sister-in-law. Yes, everything for the theatre, the ballet — all the well-recognized little ballet wars, the tensions, the exaltations, the dimming of a career, the gallant rise of a seventeen year old ballerina — practically over the dead body

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of Holbein, yes, even the one-day production of a ballet on the 50th Anniversary and Golden Jubilee of Madame Holbein as a dancer! Oh, how you will suffer with, exult with the preposterous, the absurd, the heroic drama of this little ballet world inside a great old house in London. You can probably match blow for blow the dreadful tensions of day-of-performance rehearsals with Hilda's ballet "Leda and the Swan", but you can not help but frantically pursue the mounting story to its crashing end. **This story to end all stories about retired despotic old ballerinas** is published by the Viking Press, New York City, at **$2.75** . . . The recently issued **Dance Index,** entitled **"A Catalogue of Souvenir Dance Programs"** compiled by **A. J. Pischl,** fills a need profoundly felt by students of the American dance scene, as much as by collectors who have long sought a definite booklet which catalogues the diverse programs of American dance dating back some forty years. As **Marian Eames,** editor of Dance Index, comments in a foreword, " . . . to such of our readers as are prompted to exclaim about the present issue, 'Heavens! It is nothing but a catalogue!', it is, indeed, nothing but a catalogue. It represents months of patient questioning and research, and brings to light a number of surprising facts about dancers and dancing in this country from the shadowy days of 1909 up to the present . . . Cataloguing, whatever the subject, is a thankless task . . ." Come, it **is** a catalogue and it is a thankful dance public which can turn to Mr. Pischl's really heroic catalogue and uncover the facts that have been lying about for years in a state of disintegration. Mr. Pischl selects 1909 as a starting point because it is generally conceded to be point of revival of interest in theatrical dance in America, and "Moreover, it is the time of the earliest program known at present." Illustrations are facsimile reproductions of souvenir program covers, from the early Mordkin-Pavlova days to the current Ballet Russe, Katherine Dunham, Ballet Theatre, etc., not to mention some excellent late and early photos of dancers like Geneé, Marie Jeanne, Vernon and Irene Castle, Pavlova and Clustine illustrating the Pavlowana, the rage of the 1914 ballroom, and others of interest

★

On the WEST COAST

Mrs. Juilliard McDonald, San Francisco's most decorative social leader, at a recent gala given at her own home, claimed that her pet project, the **San Francisco Civic Ballet, has the brightest outlook for the coming season since its birth** . . . Folk dancing that was old a hundred years ago continues to be ever new and growing in Northern California. Some of the 12,000 folk dance enthusiasts of this corner of California are garbed in the colorful garments of many nations every night of the week . . . **Alexander Tcherepnine,** whose recent appearance in San Francisco charmed all music lovers, feels that the success of his latest ballet, "WOMAN AND HER SHADOW", (world premiere, Paris, June) is due in no small measure to his understanding of the difficulties of the conditions under which dancers must work today, i.e. with small groups and limited budgets. This work, the choreographic effort of **Janine Charrat,** the young Parisienne, is concentrated on a small company of twelve dancers. Tcherepnine says of Charrat that she is not only a talented choreographer and dancer, but that she is a deft hand at painting, sculpting and musical composition. (He didn't mention whether or not she worked at all these things every day of the week!) . . .

Russell Hartley, the painter who executed the cover of the August issue of

Piaz, Paris

This is the Spanish dancer Jose Torres. He makes his American debut this month in New York (see Calendar for date). Among his character dances is this of a Valencian fishmonger.

DANCE Magazine, is doing a portrait of **Devi Dja,** the dancer who commutes regularly between Los Angeles and San Francisco. She is apparently putting off her return to the Netherlands East Indies indefinitely. She has been teaching at the **Ruth St. Denis** school in L.A. and in her own S.F. School, and has given a number of successful concerts on the Coast, with others to come in September at the Redland Bowl and one in November (27th) at the Philharmonic Auditorium . . . **Gisella Caccialanza,** still in Los Angeles on vacation. Our sincerest condolences to Gisella, whose mother passed away recently . . . **Margarita Parla,** Mexico City debutante, who has been in Los Angeles for some months, training with **Bronislava Nijinska,** returns to her native city this month to undertake the organization of a new ballet company which will bow at the **Bellas Artes** in September. **Oleg Tupine** and his wife, **Natalia Conlon,**

both formerly of Original Ballet Russe, are tentatively slated to join the Parla company . . . **Kinsey Report:** Our West Coast photographer, **Constantine,** a chap given to events and chances of the most chancey and eventful, reports with some chagrin that he was somewhat startled one afternoon to get a phone call from a Dr. Kinsey, who wanted an appointment with him, Constantine. Yes, **THE** Dr. Kinsey! Con immediately felt called upon to review his mottled past in preparation for **THE** interview. What was his disappointment and chagrin to learn that the learned Dr. Kinsey wanted no part of Constantine's sex history; he wanted only to buy a collection of the famous Constantine ballet photographs to donate to the University of Indiana. The good Doctor Kinsey will never know what he missed. **Indiana's gain is literature's loss.**

★

In CHICAGO, Joan Woodruff, formerly with Martha Graham, is choreographer for the large scale pageant "Wheels-a-Rolling", which is being given four times daily at the **Railroad Fair.** Among the prominent Chicago dancers in the cast are **Jane Krane, Barbara Steele, Madge Friedman** and **Norma Danielson . . . Jean Genebach,** pupil of **Araby Blinn** of Battle Creek, Mich. is the "Little Girl with Pigtails" in the 'New York' cast of the long-lived "Oklahoma", now playing a third engagement in Chicago . . . **Gladys Hight,** who spent more than a half year in 1947 in deepest Africa, has lectured since her return to Chicago to groups of teachers from eleven different states of the Union, as well as from Canada on her African adventure, accompanied by coloured kodachrome slides and exhibit of African dances by pupils of her school . . . If the Paris Opera Ballet is to dance in Chicago in October as S. Hurok plans for them, they will probably not have the only suitable house, the Civic Opera House. The October engagement of Ballet Russe de Monte Carlo at that place precludes the appearance of a competitive company in the same spot several weeks before or after.

A. B.

★

70th Birthday of the AMERICAN SOCIETY of Teachers of Dancing, Inc.

The American Society of Teachers of Dancing, the oldest organization of its kind in the country, held its 70th annual convention and conference August 9-13 at the Hotel Astor, New York City, with an excellent faculty composed of members and non-members.

Highlights of the week were the "Get-together" Tea at the Astor on Sunday, August 8th, the dinner given to the members at the Press Box by the **Jimmy Selvas** (celebrated with a huge 70th anniversary cake) on Wednesday, the 11th, followed by the James Melton International Harvester program over Station WCBS, where the Society was the guest of Mr. and Mrs. **Howard Ried,** and closing with the annual

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banquet and party on Thursday, the 12th, with a professional program presented by members of the faculty including **Thalia Mara, George Chaffee, Huapala, Aennchen, Eve Gentry** and others. The Astor provided a 70th Anniversary cake in the form of the figures 70. One big cake was a 7; the other an 0.

Mrs. **Helen Wicks Reid,** president, who returned from the continent in time for the convention, demonstrated and taught dances now popular in the British Isles.

The newly elected officers for the ensuing year comprise:

Mrs. **Helen Wicks Ried,** President
Port Washington, N. Y.
Miss **Mary B. Wucherer,** 1st Vice President
New York City
Mrs. **Sophie Reed,** 2nd Vice President
Ogden, Utah
Miss **Catherine McVeigh,** Secretary
Philadelphia, Pa.
Mr. **E. K. Brown,** Treasurer
Philadelphia, Pa.

The Society voted to hold its 1949 meeting again in New York City.

Convention of BOSTON TEACHERS CLUB

The **Dance Teachers Club of Boston** is holding its annual convention at the Hotel Bradford in Boston September 7-11. The faculty includes **Margaret Craske** in ballet, **Ruth Barnes,** children's work, **Walter Camryn,** character, **James Sutton, Jules Stone** and **Johnny Sager** in tap, **Eddy Madal,** folk dance, **Fred LeQuorne,** exhibition ballroom, and a ballroom faculty comprising **Florence Young, Adelaide Courtney, Ruth I. Byrne, Russell Curry, Christine Macananny, Delores Magwood, Wiliam T. Murphy** and **Carlton Richardson.**

★

SCHOOL NOTES

Hartford, Conn.

Mary Jane Hungerford, Ph.D., an Associate Editor of **DANCE Magazine,** inaugurates a new school in Hartford, Conn. located at the Hotel Garde, at 370 Asylum Avenue. Registration begins September 15th. She will teach modern dance technique, creative tap and modern work, ballet and folk and square dances. There will be a Teen Age Workshop and a special class for very young children, as well as classes for expectant mothers.

Dr. Hungerford was the organizer of a gala folk dance festival which was presented at the Colt Park Pavilion in Hartford on August 31st.

★

Pittsburgh, Pa.

The **Vera Liebau** Dance School celebrates its 25th anniversary this year.

★

Philadelphia, Pa.

The **Cosmopolitan Opera Company** announces the opening of the Cosmopolitan Master Classes in classics, modern, ballet and Spanish under the direction of **Ethel Phillips.** Applicants must prove that they have had at least two years of dancing experience with recognized teachers.

The faculty will consist of **Mme. Fedorova, Charles Weidman** and **Paco Cansino.**

Boston, Mass.

Jerome Andrews, who has taught in Chicago the last three years, joins the faculty of the **Jan Veen** School in October, as the head of the ballet department. He will also assist in modern dance and body corrective work.

The Jan Veen school moves to a new studio in October, in the new building of the Boston Conservatory of Music.

★

New York, N. Y.

Sunya Shurman announces that **Kazimir Kokic** (Kokitch) has joined the faculty of the Shurman School of Dance in Carnegie Hall. Mr. Kokic's training was received in Yugoslavia under Marguerite Froman and in Paris under Olga Preobrajenska. He has appeared as a soloist in the Opera at Zagreb and in Zurich, and for eight years danced with Ballet Russe de Monte Carlo. He is presently appearing in a new musical, "That's the Ticket". Mr. Kokic will remain on the permanent staff of the Shurman School.

The **Modern Dance School of the 92nd Street "Y"** directed by Miss **Doris Humphrey,** will offer courses in modern dance and in ballet and modern dance (combined) for beginners and intermediates, from October 1, 1948 to May 30, 1949.

Miss **Humphrey** will teach a course in ADVANCED Choreography for those qualified.

Miss **Nona Schurman** will teach Elementary and Intermediate Technique.

Miss **Miriam Pandor** will teach Modern Dance and Ballet (combined).

Miss **Dorothea Buchholz** will teach Elementary Modern Dance.

★

Miami, Fla.

Bernard Ostfeld, who has enjoyed some celebrity in ballet in Europe, has recently settled in Miami and is the director of a school there.

The company he founded here appeared late this spring in a performance of "Coppelia", the first time this ballet has ever been seen in Miami. Mr. Ostfeld is assisted by Mme. **Hildegarde,** a former pupil of **Catherine Littlefield,** and he announces that several other ballets are in production, including "Rhapsody in Blue", "Spectre de la Rose", La Boutique Fantasque", and "Prince Igor".

★

Steamboat Springs, Colo.

Mary Hinkson, one of the five members of the **Wisconsin Dance Group,** which made a tour of the country this summer, taught classes in beginning and advanced modern dance, dance composition and also directed the dances for the **Perry-Mansfield** second and final production of the season, Federico Garcia-Lorca's "Blood Wedding" at the center during August.

Miss Hinkson, as well as the other four members of the Wisconsin group, Marian Lawrence, Miriam Levinsohn, Matt Turney and Sage Fuller Flores, were guests at the Perry-Mansfield camp. The group presented its 20th and final performance of the season there.

A TRADITION: MORDKIN

continued from page 26

ballet bush country that was America in 1910.

An old program makes vivid the extent of their trail blazing. It reads:

October 28, 1910

Special Performance

Mr. Mikhail Mordkin and Mlle. Anna Pavlowa with the Imperial Russian Ballet

Richmond, Indiana

Throughout the country press agents and managers were hard pressed to find words to describe this thing called ballet. How could they market something the likes of which had never been seen before? But once Mordkin and Pavlowa appeared, reviews if not knowing, were glowing, and superlatives ran away with the press.

The results of their American expedition were practical as well as poetic. During their New York season Pavlowa and Mordkin each earned $3000 a week, a fabulous figure in those pre-inflation days that boasted a five cent glass of beer and free lunch.

When reports reached Russia of the way ballet paid off in this country, the low salaried dancers in the Czar's ballet grew restless. Nor did Mordkin forget that after eight years as soloist in the Moscow Ballet he had been able to save very little substance. He wrangled leaves for thirty artists from the Imperial Ballet, and took them on his American tours. For many years afterwards Russian dancers rushed to this country as to the promised land.

Perhaps over-supply glutted the market. Or perhaps a reaction was due. At any rate when Mordkin returned to this country after an absence of eleven years, the field of ballet was a wasteland, as infertile as the dust bowl. The natural look of Duncan and Denishawn dancing had swept the country, and ballet seemed as dated as last year's clothes.

Maude Allan voiced the sentiment of the general public in 1926 when she said, "The ballet is dead! It has in fact arrived at such a stage that scoffers from all sides slur and mock at this passé memory of a stilted age."

That same year, undaunted by such adverse sentiment, Mordkin organized a company and made two successful coast-to-coast tours. Some years later ballet suffered another severe slump, but Mordkin went ahead, and ballet again rallied from its doldrums. The Mordkin company started at that time, played successfully for many years, and in 1940 became Ballet Theatre.

What made Mordkin such a compelling figure? What made him able to win friends and influence ballet? There have been many excellent dancers, but this Dale Carnegie of the dance was in addition a bona fide he-man and an inspired actor.

Neither prince nor pirate, he had the appeal of both. Handsome, with a physique that

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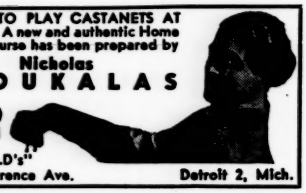

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Tarzan might envy, his masculinity belied the flowers in his hair. Masculinity was a quality no pioneer male dancer could afford to be without. The natives of Missouri and other uninitiated regions had to be shown — and Mordkin convinced them — that a man could dance and be "a man for a' that."

Mordkin was such an expressive performer that the great drama teachers, Stanislawsky and Boleslavsky engaged his talents to help train their students. He could hold audiences in wrapt attention whether he was on stage or in the studio.

Anyone who ever saw Mordkin teach a class will never forget how he used to conjure up the vision of all the great ballerinas he had danced with, to the the accompaniment of a running commentary. Half to himself and half to the class Mordkin would indulge in a sort of Russian mumbo-jumbo that sounded like double talk. But through it all he communicated a kind of mad passion for all that Russian ballet stood for — for all that it had been and all it ever would be. On his face one expression followed another in rapid succession. From his expressions and from the occasional mention of a name, it was clear that the great dancers who were gone were somehow merged with the dancers actually before him. At such moments he would close his eyes, and his vision would become so real that Pavlowa herself seemed to come floating into class, and the pupils did their best to live up to this immortal ballerina.

Now that his eyes are closed forever, it is fitting that his life work — the Mikhail Mordkin School — should go on. Since Czarist days and even after the revolution when it became State Shop No. 2, there has been a Mordkin school of the dance. A New York landmark since 1925, its alumni include such celebrities as Lucia Chase, Leon Danielian, Bambi Linn, Katherine Hepburn, and Viola Essen.

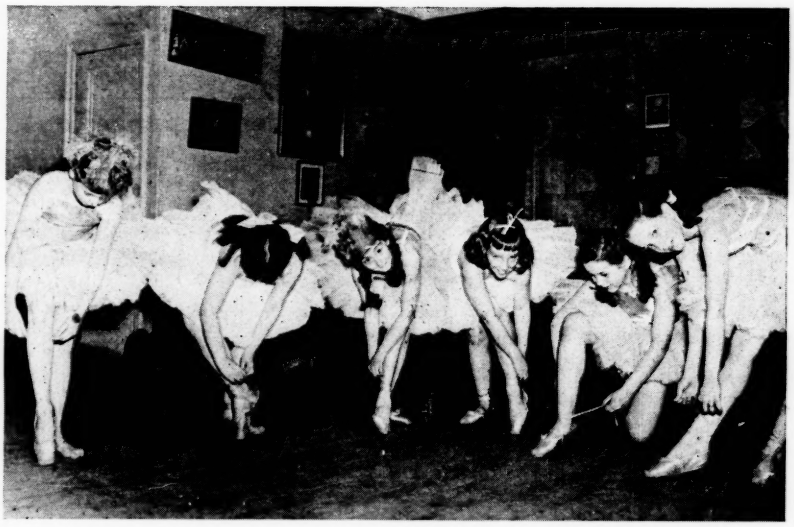
It is also fitting that the one to carry on his work should be his wife, the former ballerina, Bronislava Pojitskaya. Ever since she entered the Imperial Russian Ballet School in Moscow at the age of eight, and he an upper classman became her hero, she has worked by his side. As fellow student, as soloist in the Imperial Ballet Company, as first character dancer in his and Pavlowa's company, as ballet mistress for the Mordkin Ballet, as assistant teacher, and fellow refugee during their hazardous escape from the Bolshevik revolution, she has shared his triumphs and his hardships.

All through her own outstanding career her hero-worship never faltered. Her medal from France, her award from the Soviet Government, her presentation to the Czar and to Kaiser Wilhelm, were honors that scarcely concerned her. Mordkin was always the great one — the genius of the family. His work came first — and still does.

Madame Mordkin conducts the school with the dramatic dynamics of Mordkin himself. Temperament in the grand manner is the order of the studio, and it gets results of a spectacular sort.

Watching Madame Mordkin's pupils perform is like seeing the Imperial Russian Ballet in action. From five year old Marilyn Pevsner to 15 year old Martha Mathes each child gives a performance. They mime, they dance, and with a toss of the head and a sweep of the arms they show a feeling for style that is the mark of the true artist. There is plenty of glamor and grace with just a dash of the unpredictable to lend excitement.

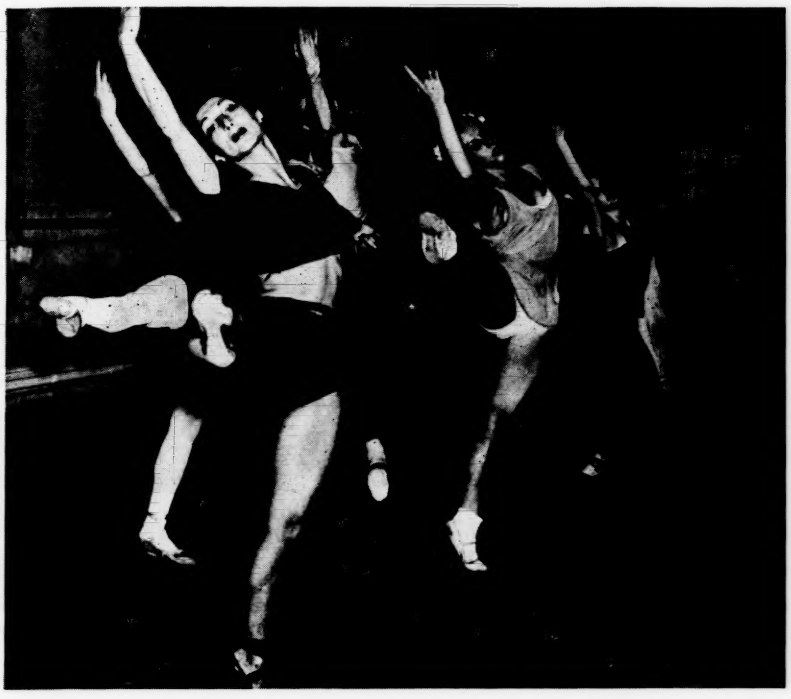
Through it all one sees a glory that has never dimmed. The great days of Russian ballet are not lost. They are part of the heritage which Mikhail Mikhailovitch Mordkin bequeathed through his wife to the dancers of America.



Corner of the Mordkin School before the annual recital. The portrait of Mordkin, as well as those of Fokine and Pavlova look down on the children who are tomorrow's bearers of a noble tradition.

A TRADITION: FOKINE

continued from page 27



The classroom of the Fokine School, but Vitale Fokine, heir of the tradition, standing in the background in characteristic attitude. The pupils in foreground are Muriel Bentley and Virginia Barnes, both of Ballet Theatre, and on the right, Ruth Srebnik. The man hiding behind his own arm is Brooks Jackson.

What about the arms, the wrists, the hands, the shoulders, the neck, the head? And what about the background, the music, the costumes, the story, the SPIRIT? Why wasn't the choreography scored for the whole body — why wasn't ALL part of the pattern — why was all technique pointed to a pointed toe?

To every question he asked the answer was the same: "it has always been this way." Every emotion, every passion—hate, love, despair and even death came on stage on "tiptoe."

When Fokine became a dancer, he studied, learned and danced the "traditional" ballet of France and Italy. Those who knew him well feel that even while he was himself learning the "five positions" he was already creating the "five points," which destined to free ballet from its bondage.

If there was an "idea" to be conveyed by ballet, then why not have the music be articulate? And the costumes? Why not have them the "natural" costumes of the locale? Why dance "sur les pointes" in a ballet-story about Spain? Why not combine choreography — music — costumes — settings — into a whole wonderful moving picture — emotionally as well as physically moving.

Why not, indeed? Because it was never done before, and the young Russian, with his "whys" was accused of everything from bad manners to madness. Fokine was an excellent dancer and could have paused—for applause—with the best of the leading artists. His future, as a dancer, was assured. But, fortunately for ballet, Fokine was the creator of ITS future. "Papa" Fokine gave us the ballet of the present.

When young Fokine presented his two-act ballet based on the "Daphnis and Chloe" of Longus, to the directorate of the Imperial Theatres, he included detailed suggestions for the ballet's production, along with the choreography. And among the astounding suggestions he made was one requesting that the ballerina not interrupt the ballet in order to take a bow. That was really trampling on tradition! It was the only one of his suggestions taken — even in part. The directorate, after due consideration, decided that in order to "preserve the illusion and theatrical impression," artists should not bow during a performance of OPERA!

As for preserving the illusion of the "ballet" — that was considered of no importance. Hadn't it always been done just so? The dancers were EXPECTED to interrupt the dance to take a bow. A lesser man might here have decided to rest on his laurels as a dancer and let tradition remain his teacher. But not young Fokine.

In April 1905, Fokine composed *Acis and Galatea*, expressed in movements and poses adapted from antique Greek art. No "Paris" posturings to tell the tender Greek tale.

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Fokine had started ballet on its road to freedom.

It was that same year that Anna Pavlova asked Fokine to arrange a dance for her. And from Fokine's fertile mind came the immortal *Le Cygne*. "The Swan" carried ballet from the old world to the new. This is what Fokine himself said about the poetic piece he had designed for Pavlova:

"The Dying Swan" is the transition from the old ballet to the new. Here I make use of the old so-called classical dance and the traditional costume of the ballet. But it contains all the elements from which the new Russian ballet has been created."

In speaking of "The Dying Swan," Fokine also said:

"Perfect technique is only the means of expressing the higher artistic purpose—arms are as important, if not more, than the legs... appeals not only to the eye, but to the soul, emotions and imagination."

"The Swan" appealed to more than the soul, emotions and imagination of the audience seeing Pavlova perform it. It appealed to all other dancers and does so to this day. But what is more important, it appealed to the emotions and imaginations of poets, composers and painters, the very artists Fokine had in mind as necessary to the "ballet of the future."

"The Dying Swan" was the "swan song" of technique for technique's sake and the birth of the ballet of today.

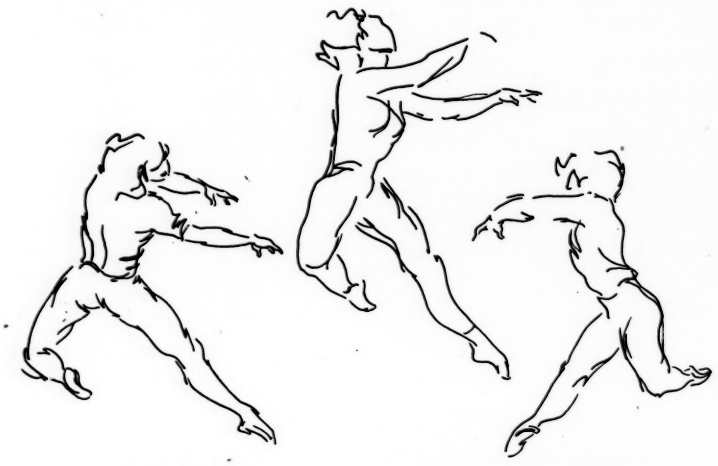
Every choreographer of today fulfills some of the dreams Fokine had for ballet's future. And every dancer, developing technique, dreams of the day that that technique will help to "tell a story"—in the Fokine tradition.

The Fokine tradition of the dance is as alive right now as it was in Fokine's lifetime. Mikhail's son, Vitale, is following right in his father's footsteps and teaching the dancers the Fokine way — the art of emotional expression through pure classic form. The gesture of every finger helps "tell the story" which was once sacrificed because all "accent" was "on the toes." And now teaching the Fokine Method is Christine Fokine, young, beautiful wife of Vitale, who was Mikhail Fokine's pupil. From the first day the sloe-eyed little girl came shyly to his studio, he singled her out for her talent and her ability. Before she was fifteen years old, Christine Kriens was a soloist with the Fokine Ballet . . . at 16 she toured Europe with Colonel de Basil's "Ballets Russes" . . . at 18 she was Mrs. Vitale Fokine . . . at 22 she directed the Fokine School of the Ballet in Carnegie Hall — to carry on the Fokine tradition.

Vitale Fokine, only son of Mikhail Fokine, was in the U.S. Army for three years, and Christine Fokine alone carried on the work.

Mikhail Fokine died on August 22, 1942, leaving behind him the greatest heritage ballet ever had — some seventy full-length ballets, each complete with theme and story, each calling for perfect technique on the part of the dancers, but not one of them created for the presentation of technique alone. Fokine, who never rewrote another man's ballet, rewrote the entire HISTORY of it, and the man, who broke with tradition, is now a tradition himself. And the ballet today is one of the great arts, because Fokine freed it from centuries-old artificiality.

IMPRESSIONS of a Ballet Class in Frankfurt on the Main



THE ARTIST:

☐ **Born in Frankfurt, Germany, Helmut Weber Andreas lived for four years in England, attended the University of Lausanne, Switzerland, and finally took his degree at Oxford. The beginning of World War II found him passing through Germany on his way to a job in India. Drafted into the German army, he was taken prisoner in Africa and spent nearly two years in a PW camp in Kansas. It was here that he first started painting. His desire to capture movement and action on paper has led him to specialize in studies of dancers and horses. His weekly schedule includes three days of sketching at Helken's ballet class, and three days at the rehearsals of the performing horses at the Frankfurt Zoo.**

THE TEACHER:

☐ **In a partially bombed-out building in shattered Frankfurt, Hans Helken is passing on the traditions of classical ballet to a group of ambitious youngsters. The only German member of Anna Pavlova's company, in which he danced from 1925 until the death of the great ballerina in 1931, he has served as ballet master at the opera houses of Frankfurt and Nuremburg. Last season, feeling that his work could develop more freely in independence, he resigned his position at the Frankfurt Opera and began training his own group of dancers. The young girls who inspired these sketches have studied ballet for only one year. Their weekly program also includes classes in modern and character dance. Eventually Helken, assisted by his charming and talented wife, Ossy Gloeckner, hopes to form his own ballet company.**

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IT'S GREAT TO BE BACK AGAIN . . .

During the war years, shortages of labor and materials curtailed our production. For that reason we chose to stop advertising, rather than to solicit patronage which we were not in a position to properly service.

But even in those grim days of priorities, we somehow still managed to adequately and satisfactorily supply the needs of all our old customers . . . as they will gladly testify!

Now that the era of shortages is passing, and with expanded manufacturing facilities, we proudly invite all the grand people who make up the World of Dance to partake of our new line of famous dance footwear, practice costumes, dance belts, taps and other theatrical accessories. It will be our pleasure to serve you in the Leo manner!

Leo

P.S. Yes . . . Leo gives consideration to volume buyers!

ADVANCE
THEATRICAL SHOE COMPANY
LOOK TO *Leo* FOR FINER FOOTWEAR

32 WEST RANDOLPH ST. • CHICAGO 1, ILLINOIS